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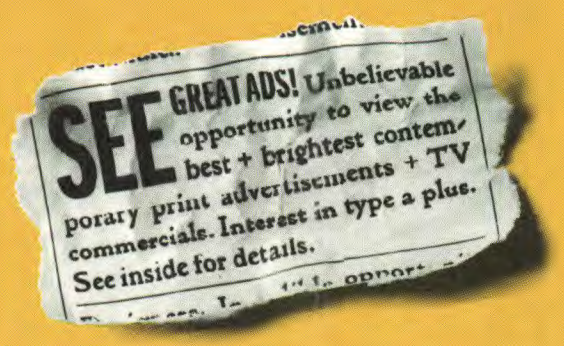

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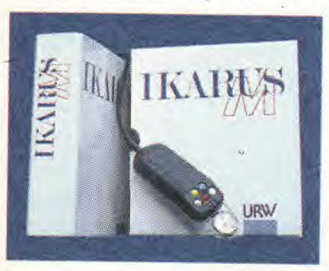

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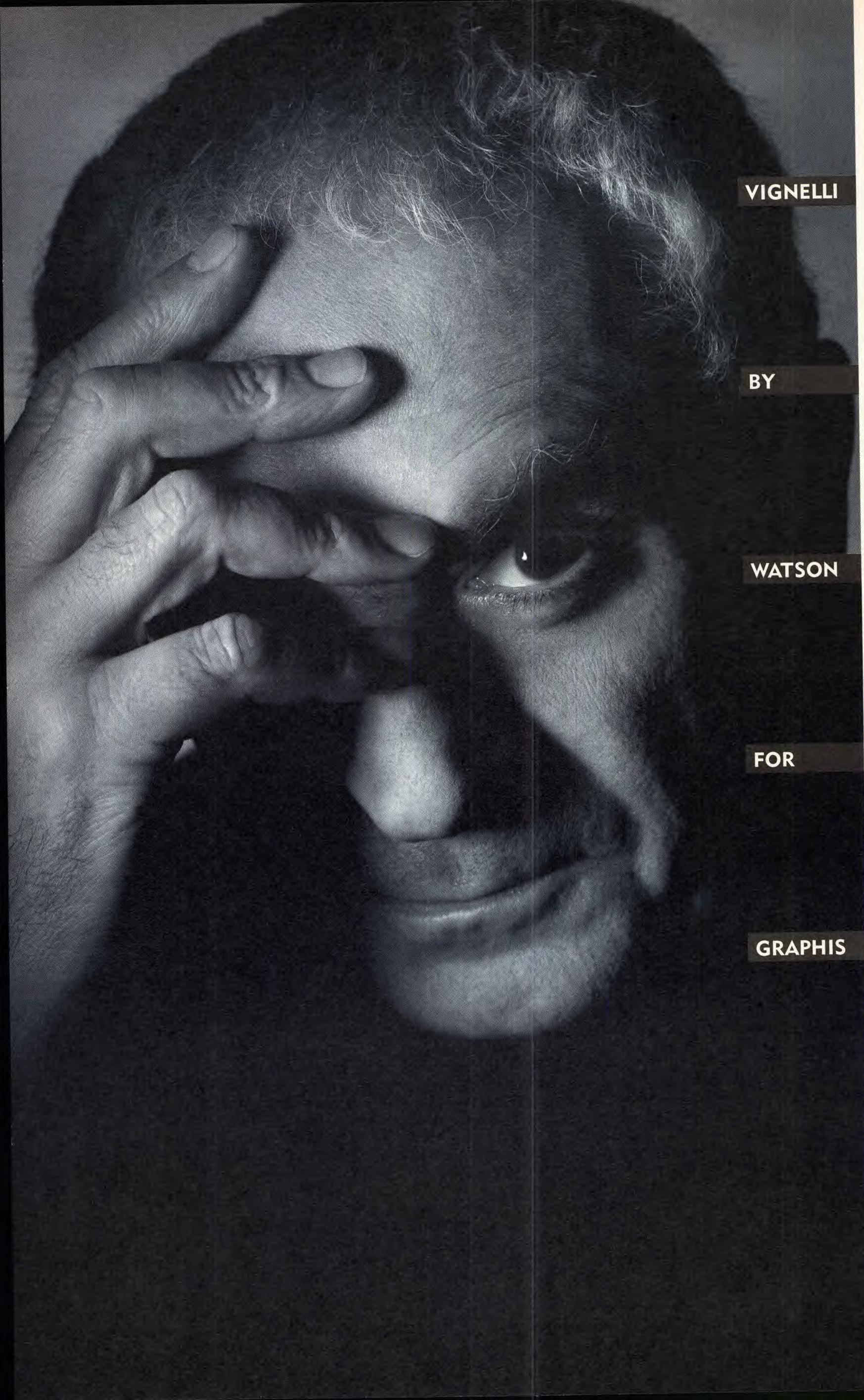

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THE DESIGNERS
International Typeface Corporation would like to thank Woody Pirtle, John Klotnia and Ivette Montes de Oca of Pentagram for the design of this issue of *U&lc*.

In the 25 years since its founding, ITC has continually kept pace with the changing market by being among the central players in changing typographic technology. This is still the case, and as graphics technology continues to develop, merge and blend into an integrated digital environment where all graphics needs can be met simultaneously, it follows that ITC should evolve to become an important part of this development. This is why ITC has become the marketer and supplier of an instant access system for a wide range of digital graphics products for design professionals. The system is ITC Design Palette, and adheres to the quality and commitment for which ITC has become known in its typeface licensing activities.

ITC Design Palette is a seamless instant means for locating and purchasing a vast library of digital graphics products. Comprised of both a software and hardware component, it enables users to instantly access and purchase items they require, without having to exit their active application. Eliminated are all the time consuming and taxing requirements of current CD access and on-line systems. There are no unlocking codes, no on-line charges or credit cards involved. There is basically no down time at all.

Each user will have his or her own vast library of products, available 24 hours a day, seven days a week. With the simplicity of opening a Macintosh file, the user can access everything from a single weight of a typeface, high and low resolution photographs, backgrounds and textures to sounds and video clips, software upgrades and program extensions. The ITC Design Palette even coordinates, at purchase, license agreements and registration requirements. It also inventories purchases, and tracks when and why a specific item was purchased, at what price and by whom.

ITC Design Palette was presented at the Seybold New Technology conference in Boston on March 24, where it was one of 12 recipients of a Seybold Award for Excellence. With strong positive support from our Subscribers, industry associates, the press and our friends we returned to New York with the knowledge that we do have a successful new venture–not just for ITC, but for the design community and the publishers of quality graphics products.

More will be said about ITC Design Palette both in *U&lc* and other media over the coming months. Commercial release of ITC Design Palette is scheduled for this coming September. If you would like further information on ITC Design Palette, or have a product that you would like distributed, please let us know. As in the past, ITC wants to make this new technology available to everyone, and continues to support the vendors and end users in the graphic arts community.

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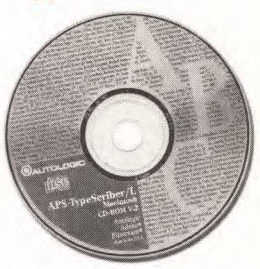

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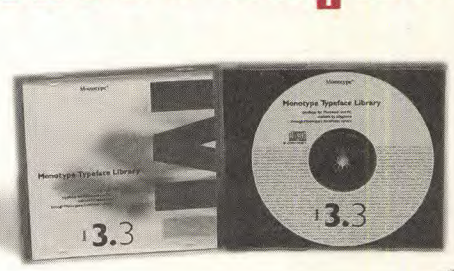

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issue will feature a gloriously illustrated celebration of incunabula, new "grunge fonts" from T-26, and a look at what's really going on with GX. You'll also find book reviews, hot industry gossip, and of course, fonts – over 1,500 of them. Each font is shown as a virtually complete character set, displayed at a civilized point size. Single issues of x-height *are $5; a one-year subscription is $15 or FREE with any FontHaus font purchase. Call today to subscribe.*

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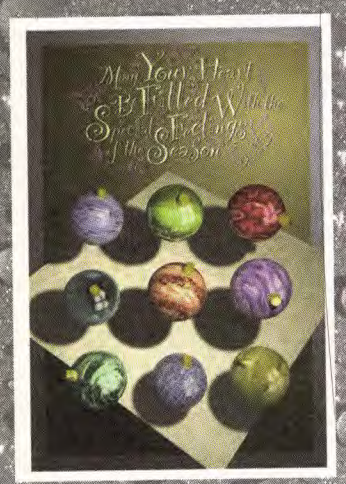
& BORDERS

BY FONTEK®



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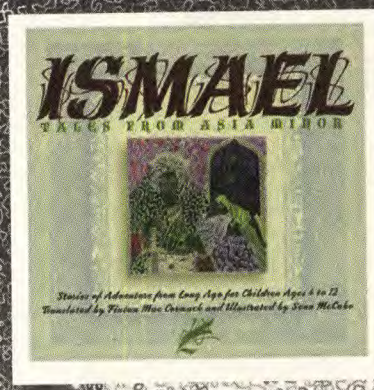

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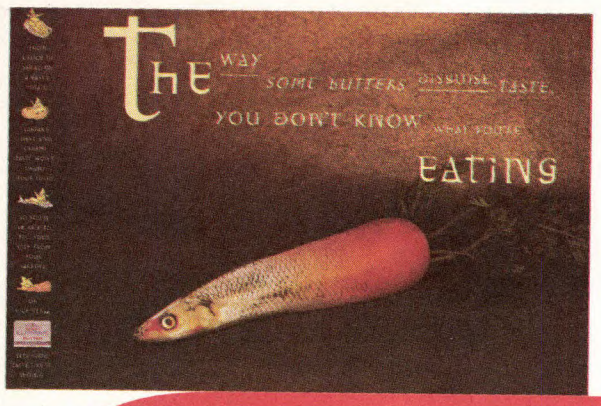

LURPAK DANISH BUTTER

❶

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JONATHAN BARNBROOK
TYPE DIRECTOR/
TYPOGRAPHER:
LEN CHEESEMAN
PHOTOGRAPHER:
JOHN PARKER

Lurpak

❶

GC:
This is inspired. You have a fish changing into a carrot with a typeface that then combines lower case letters with capitals, serif with sans serif and it all gets incorporated into one font. This funky font throws you for six.

ET:
This is a subliminal one-two punch. The surreal idea here extends to the type which is weird—also implying half one, half the other. Also the layout is "off," allowing you to relate to this strange world created here.

SONY

❷

AGENCY:
BARTLE BOGLE HEGARTY, LONDON
ART DIRECTOR:
DENNIS LEWIS
COPYWRITER:
STEVE HOOPER
TYPOGRAPHER:
MATTHEW KEMSLEY
PHOTOGRAPHER:
DAVE STEWART

Sony

❷

GC:
These ads are clean, simple and considered with a strong sense of design. It is like you'd imagine television technology to be—very orderly and controlled as seen in the sans serif body copy. The type here is opened up with character spacing and leading. This shows they were confident about what they were saying by putting all that air around the type. Classic.

ET:
This is about letting the headline be the headline. Knowledgeable spacing lets the letters breathe, lets them walk. There is great color to the type, to the weight of it. The type works perfectly with the rest of the ad—synchronicity.

YET CON RESTAURANT

❸

AGENCY:
THE BALL PARTNERSHIP EURO RSCG, SINGAPORE
ART DIRECTOR:
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COPYWRITERS:
DANNY HIGGINS, JIM AITCHISON
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FOTOSETTER
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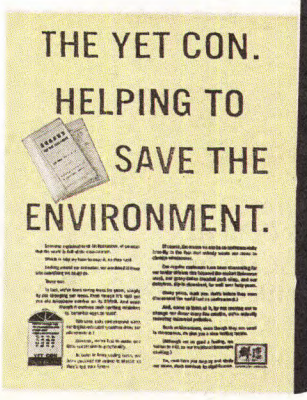


type with AtTiTuDe

by Margaret Richardson

TWO TYPE DESIGNERS DISCUSS CURRENT TYPOGRAPHIC TRENDS IN PRINT ADVERTISEMENTS

GRAHAM CLIFFORD AND EDWIN TORRES ARE TYPOGRAPHIC DESIGNERS WORKING IN ADVERTISING. EACH IS A STYLIST USING TYPE, AND EACH IN HIS OWN WAY ADDS A SENSE OF INTEGRITY AND A PERSONAL PANACHE TO THE PRINT ADVERTISEMENTS THEY CREATE. BOTH CLIFFORD AND TORRES HAVE BUILT IMPRESSIVE PORTFOLIOS AND DEVELOPED PERSONAL THEORIES ON WHAT MAKES TYPE WORK WELL IN AN AD (SEE PAGE 12). WE ASKED THEM TO CHOOSE RECENT PRINT ADS WITH EFFECTIVE TYPE TREATMENTS AND COMMENT ON THEM. HERE ARE SOME OF THEIR SELECTIONS.

CLARKS

❹

AGENCY:
BMP DDB NEEDHAM, LONDON
ART DIRECTOR:
PETER GATLEY
COPYWRITER:
JON MATTHEWS
TYPOGRAPHER:
DAVID WAKEFIELD
PHOTOGRAPHER:
BRANKA JUKIC

Yet Con Restaurant

❸

GC:
The type in this ad gives you an instant feeling of what kind of restaurant they're talking about. Effective use of Xeroxing type creating these weird inconsistencies and blurring. Distressed, deconstructed type, if you like.

ET:
Playing off the menu idea, this type captures fast food. It has a fast Xerox quality. The feeling in the type completes the world it comes from.

Clarks

❹

GC:
The type in this ad works especially well with the photograph and the background color. There is also an interaction between the type and what the type is trying to sell—shoes. Notice the effective use of serifs modified here from an old French-style type. Some of the serifs look like feet, some like shoes. The type projects the product and service; it enhances these ideas.

ET:
The concept including the kind of typography used here depicts its own world... It is organic in that it grows from the ideas within it. The typeface itself is really remarkable in its feet. It *is* feet. There is beautiful kerning here and a lot of craft.

HÄAGEN-DAZS

❺

AGENCY:
BARTLE BOGLE HEGARTY, LONDON
ART DIRECTOR:
MARTIN GALTON
COPYWRITER:
WILL AWDRY
TYPOGRAPHER:
MATTHEW KEMSLEY
PHOTOGRAPHER:
NADAV KANDER

Häagen-Dazs

❺

GC:
Very well considered type. It is touchy-feely with the sans serif type redrawn to be fat, wide, very black, serious and actually touching. Matches the mood of the great photo on the opposite page.

ET:
The type here is illustration. It is as if the words smile, have humor, a sensory experience. You could touch the typeface itself. The type looks as though it is saying the same thing the photograph is saying and you want to hold the whole ad.

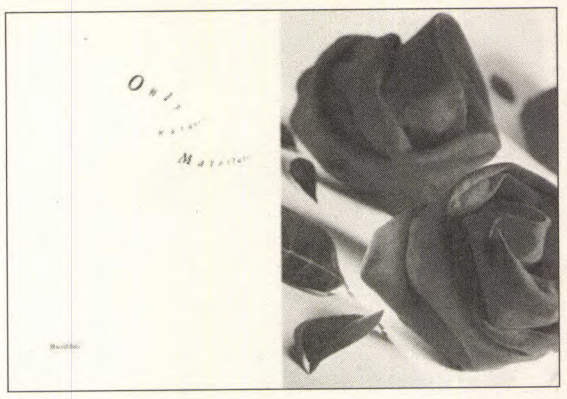
MarcO'Polo

❻

GC:
Simple, interactive ad. The type is curved, organic, flower-shaped and captures the folds of the photograph and feeling of the mood of the whole ad.

ET:
Care is taken here to the layout and the space. This has an organic quality. It's elegant, but really off in a way. There's an understanding of positive/negative space which is hard to achieve with originality.

Only nature's Materials



MARCO'POLO

❻

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ART DIRECTOR:
TONY DAVIDSON
COPYWRITER:
KIM PAPWORTH
TYPOGRAPHER:
DAVID WAKEFIELD
PHOTOGRAPHER:
PIETRO PRIVITERA

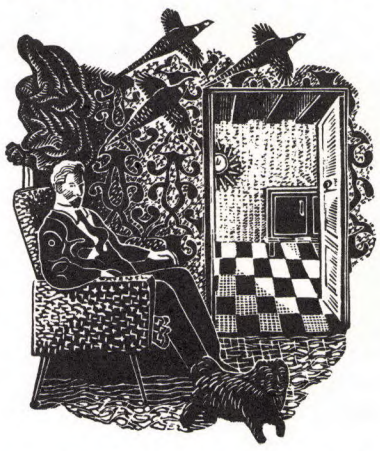
Campbells Distillers Ltd.

❼

GC:
When you think of single malt Scotch whisky, you simultaneously think: 'Where's that metal type?' But this is a different class. Painstakingly set, beautifully crafted and pleasing and appropriate for people who drink Scotch (or aspire to).

ET:
Here Scotch is Scotch and it looks it with the type having an old world feeling. Timeless, classic type with a delicate use of ornaments—things you don't see enough of.

from The Mouth of The Lour.



HOUSE AND GARGLE.

We would like to think that Aberlour Single Malt Whisky has *always* maintained its sense of decorum. The bottle restrained and decorous to a fault, the hue of its contents confined to a mellow palette. Its subtlety of flavour having appeal for only the most discerning palate. Furthermore, Aberlour is a sensitive soul, accustomed to the most felicitous surroundings, the distillery nestling in a pine clad vale, served by its own limpid spring, in the very heart of Speyside. We would ask, therefore, that you maintain particularly high standards with regard to your own personal surroundings. For while Aberlour should be served at room temperature, it should certainly not be served in *any* room. Indeed, where flock wallpaper, PVC replacement windows or false oak beams are in evidence, householders have frequently found the bottle exceedingly difficult, if not *impossible*, to open. Under the direst decorative conditions, the cork has a tendency to swell to such proportions as to render the golden liquid within totally inaccessible, thereby reducing the hapless host to a condition of gibbering embarrassment. Although it's reassuring to reflect that, given this predilection, few enough of such folk are likely to be of an inclination to embarrass easily.

ABERLOUR
10 YEARS OLD
SINGLE SPEYSIDE MALT

from The Mouth of The Lour.

A KICK UP THE ARTS.

Modern Art. A contradiction in terms, wouldn't you agree?

Picasso, for goodness' sake, was positively square compared with his postcursors, curse them all. Precious few of the blighters would pass muster as decent painters and decorators.

I, for one, would be the last to invite Jackson Pollock to wallop the walls *chez moi*.

And what pearls of wisdom or light of enlightenment have they bestowed upon the world?

Hockney tells us that there are a lot of swimming pools in California. O blinding flash of insight!

While, as for Bacon, a fitting *nomen familiae* if ever there was one, most of his scratchings (pork) resemble the interior of the local butcher's shop.

The latest thing, we hear, is crazy paving (the artist? sculptor? landscape gardener? should and will remain anonymous.) Yes, the careful arrangement of chunks of slate, large and small, into jolly little circles or squares. A talking point on the patio, maybe, but sitting in state in the Tate? (Where, one might add, one dare not so much as use a litter bin for fear of defiling some priceless exhibit, though one's crumpled copy of The Times, casually discarded on the foyer floor, has every chance of becoming one and will, like as not, soon find itself roped off in its own little temenus, the object of mass veneration.)

Aberlour Single Malt Whisky is, of course, an ancient art, inured in the time-honoured ways of our forefathers.

And if it is to claim commonalty with any of those dabblers in oil and water, it would be with Turner. Both being justly famous for the magnificent mellow glow they create. ●

ABERLOUR
10 YEARS OLD
SINGLE SPEYSIDE MALT

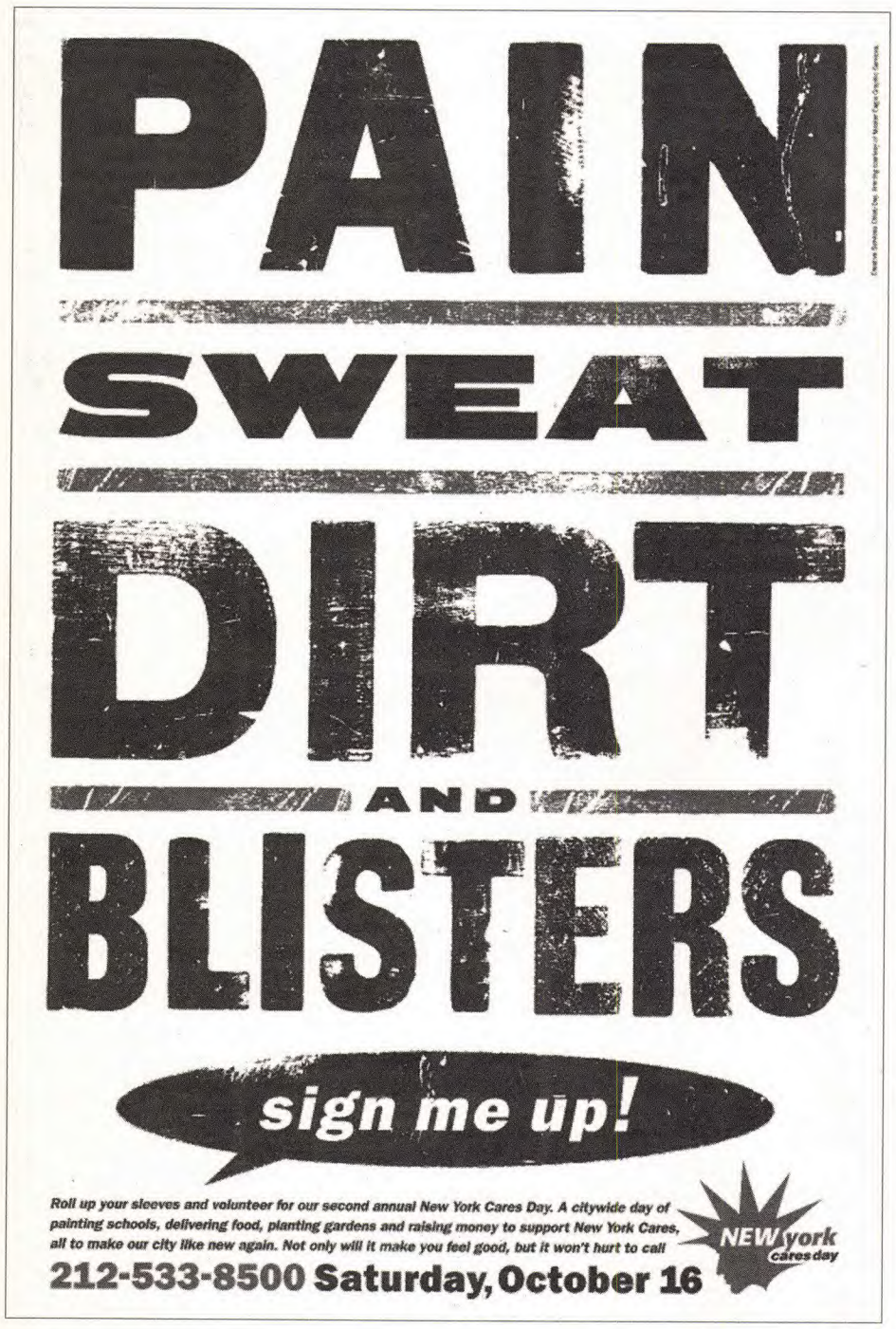
CAMPBELLS DISTILLERS LTD.

❼

AGENCY: *BMP DDB NEEDHAM, LONDON*
ART DIRECTOR:
MARK REDDY
COPYWRITER:
RICHARD GRISDALE
TYPOGRAPHER:
DAVID WAKEFIELD
ILLUSTRATOR:
ALLYSON MCNEILL

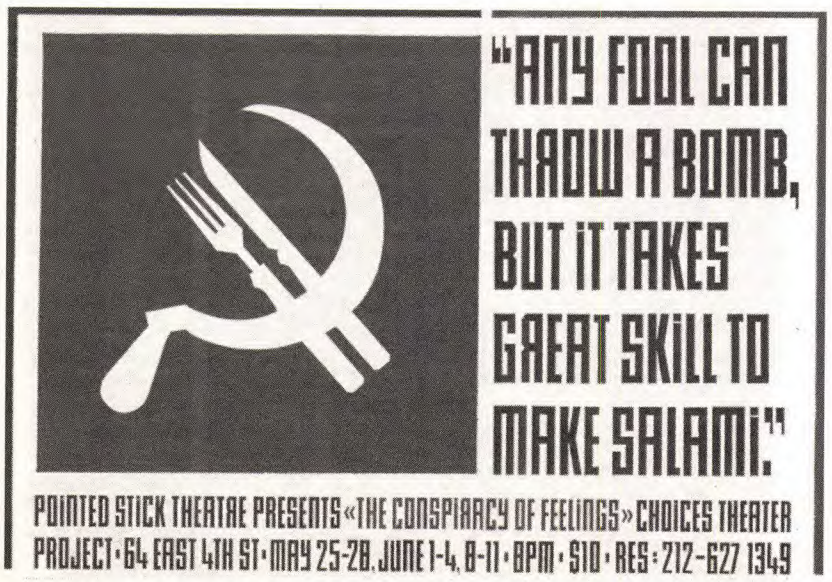
Typographic Designer, Chiat/Day

graham cLiFfOrD



NEW YORK CARES

AGENCY: *CHIAT/DAY, NEW YORK*
ART DIRECTOR: *LIBBY BROCKHOFF*
COPYWRITER: *COURTNEY ROHAN*
TYPOGRAPHIC DESIGNER: *GRAHAM CLIFFORD*
TYPE: *PRECIOUS METAL*



POINTED STICK THEATER

AGENCY: *MAD DOGS & ENGLISHMEN, NEW YORK*
ART DIRECTOR: *NICK COHEN*
COPYWRITER: *GRAHAM TURNER*
TYPOGRAPHIC DESIGNER/ HANDLETTERER: *GRAHAM CLIFFORD*

Although he is a realist about an advertisement meeting the marketing needs of the client, Graham Clifford is essentially a romantic when it comes to formulating what works well in a print ad. He responds to the feeling of the ad, the mood it captures, the thrill of the concept, and the relationship between images and type. His response to an impeccable type treatment in an ad is instinctive and heartfelt.

"When working with art directors and copywriters, it is important for me to know what mood we're trying to create and what will work to create this mood," Clifford says. "I tend not to go to a type book, but rather to a bottom drawer of references to kick-start my mind. I am interested in more than just what will work now; I need to know that the ad will have an afterlife. I want a classic quality, something timeless. Strictly speaking, I don't have a particular style. I try to apply a level of craftsmanship to everything that comes across my desk," Clifford says.

Clifford discovered his talent and passion for typography through his father, Reg Clifford. Clifford senior did a seven-year apprenticeship working in metal type, then he became a type director for ad agencies in London in the 1960s. He went on to set up a 24-hour phototype house there called Ad Make Up. Graham Clifford states, "I was literally trained in typography by my father evenings and weekends. Because of my Dad, I come from a lucky place since I was first taught about working in metal type, then I learned phototypesetting. Now we're in the digital age, and I understand that."

At 30, Clifford has now been working with typography in advertising for 12 years. Starting as a junior typographer at 18 under Peter Wood at a now-defunct agency in London, he then went to Collett, Dickenson, Pearce to work under Ed Church and then Len Cheeseman. From there he went to Gold, Greenlees, Trott where he was the head of typography for four years before being talent scouted by Chiat/Day in New York in 1989.

Two years later, Clifford left it all to get on his motorbike, and with art director Dave Cook of GGT, travel from London to Nairobi. "Halfway across the Sahara, I decided I should be working in a big New York advertising agency," he explains.

Clifford returned to New York and first worked for Ogilvy & Mather for a year before returning to Chiat/Day to his current position. The agency's best-known clients include New York Life Insurance Co., Nickelodeon and NYNEX Yellow Pages.

"I feel lucky because our clients understand the importance of good typography in their ads. Even when ads have to be put together quickly there is a lot of research, a lot of care, a lot of craft.

"There are over 500 years of movable type behind us; it is then ludicrous to just use the first typeface that pops up on a Macintosh menu. The typography must remain honest and relevant to the concept. This is the standard in advertising by which typography should be judged," he feels.

edwin tOrReS Freelance Type and Graphic Designer

Edwin Torres thinks and talks like a poet. This is not surprising, for along with designing ads at Margeotes, Fertitta, Donaher & Weiss, New York, Torres also has acquired a reputation presenting his poems at places like The St. Mark's Poetry Project. His performances as a poet, in which he creates a "word world" to share with an audience, has also influenced how he relates to advertising. To him an ad presents a visible, viable, organic, self-actualizing world which affects and moves the reader.

Torres explains that a world created by an ad works because people respond to the "honesty" of it. "An advertisement at its essence is communication," he says. "When the visual, the verbal and the typographic elements combine to create a dialogue with the viewer, this dialogue is the catalyst to get the viewer to respond to the world in the ad."

Type plays an important part in this conceptualized world according to Torres. "A good ad has an organic quality, it is true to itself. The ad grows from within itself so that nothing is extraneous, and what happens in the ad seems natural and real. Type has to fit naturally into this world. Sometimes within the ad, type is the main message, sometimes a secondary message, sometimes a non-message, all fitting into this world.

"Sometimes good type becomes invisible to the message because that's how it should be. Sometimes type *is* the message; it *is* the illustration. Type can live in many ways—type as text, as border, as ornament. Type should exist on many levels."

As a student at Pratt Institute, Torres was introduced "very gently" to typography by Jack Tauss. "I responded to typography as art. Letterforms were like painting. There was the excitement of a big headline, the subtleties of spacing. Type could be big, malleable."

Torres, now 35, has worked as a graphic designer in New York for 15 years. As assistant type director at J. Walter Thompson from 1980 to 1982 he honed his typographic sensibility. As a freelance designer and hand-letterer, Torres incorporated in his designs his personal visual language inspired by living in the East Village. In 1986, he became art director at Scholastic Publications' software division, which added an editorial focus to his design. In 1989, he went to Margeotes, Fertitta & Weiss as design director.

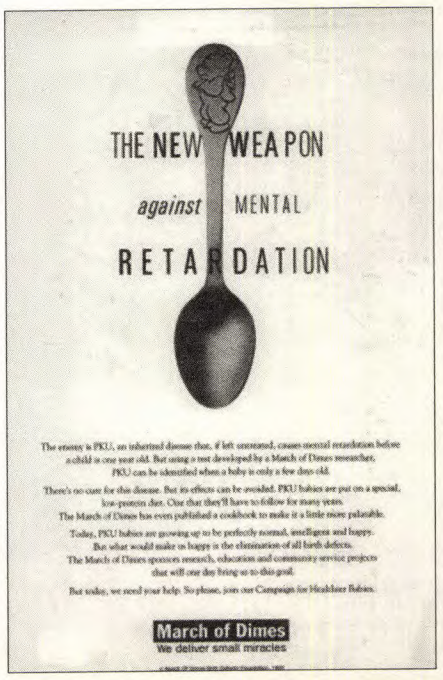
"When I discovered poetry in 1991, my typographic language also opened up," he says. "Designing is being a sculptor of letters on a page, and words as poems became a natural extension of that idea for me."

Torres strongly feels that the best advertising creates worlds we want to share in, and these are fueled by "letting the real in, letting ads be influenced by the world around you rather than focusing just on design and only design.

"Everyone should be influenced by everyone," he asserts. "The more tools you have, the more resources you have to create."

SAKS FIFTH AVENUE

AGENCY: *MARGEOTES, FERTITTA, DONAHER & WEISS,* NEW YORK
ART DIRECTOR: *BRIAN O'REILLY*
COPYWRITER: *LORI KORCHEK*
TYPE DESIGN AND LAYOUT: *EDWIN TORRES*
PHOTOGRAPHER: *GEORGE HOLZ*



NEWSDAY

AGENCY: *MARGEOTES, FERTITTA, DONAHER & WEISS, NEW YORK*
ART DIRECTOR: *RICH CROLAND*
COPYWRITER: *CHARLES HALL*
TYPE ILLUSTRATION: *EDWIN TORRES*

MARCH OF DIMES

AGENCY: *MARGEOTES, FERTITTA, DONAHER & WEISS*
ART DIRECTOR: *RICH CROLAND*
COPYWRITER: *CHARLES HALL*
HEADLINE TYPE DESIGN: *EDWIN TORRES*
PHOTOGRAPHER: *JON HOLDERER*

HEADLINES/BYLINE/INTRO TEXT: ITC SYMBOL BOLD SUBHEADS/CAPTION HEADS: ITC SYMBOL MEDIUM TEXT: ITC SYMBOL BOOK, MEDIUM CAPTIONS: ITC SYMBOL BOOK, BOOK ITALIC CAPTION NUMBERS: ITC ZAPF DINGBATS

SCREENTS

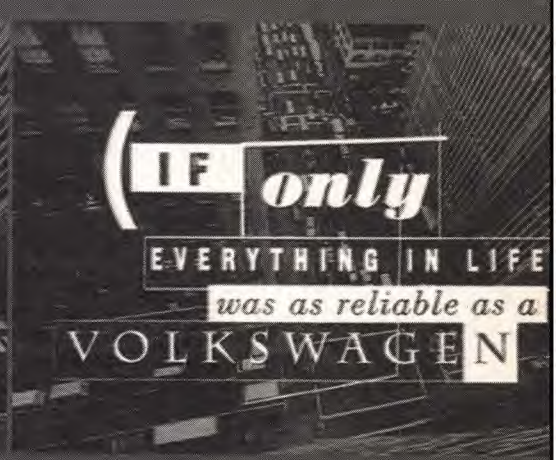
IS INNOVATIVE TYPOGRAPHY MAKING TELEVISION COMMERCIALS MORE EFFECTIVE, OR JUST ADDING TO THE NOISE LEVEL?

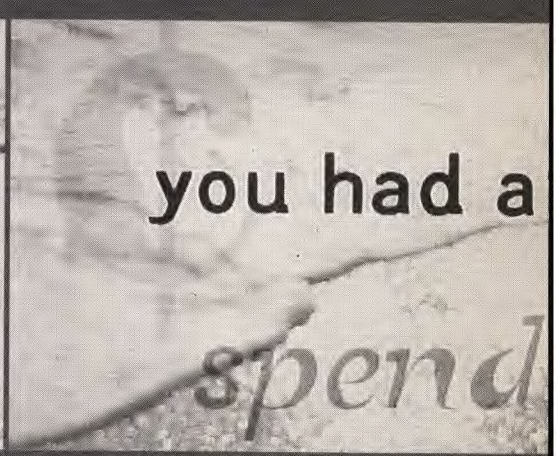
BY PETER HALL

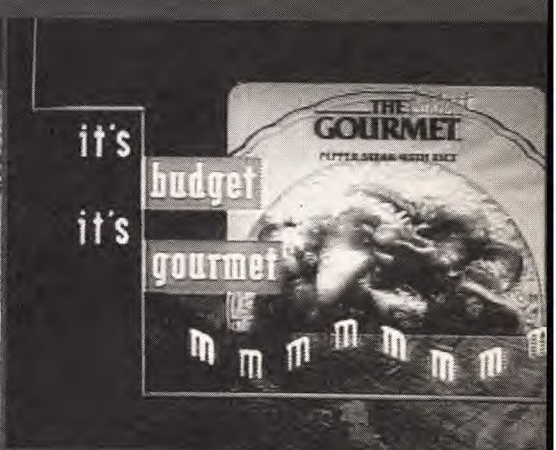
slick willie

weenie

porker





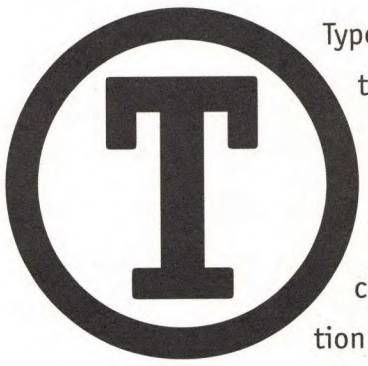


Your high school yearbook.

Your son's baseball card collection.

For our free "Fire Safety Guide" please call: 1-800-AETNA-HC.

DWECK & CAMPBELL'S MUDSLINGING SPOT FOR GIANT CARPET PLUNGES INTO CHEAPSKATE POLITICAL SATIRE, SMARTLY CAPITALIZING ON THE HIGH IMPACT, MINIMAL PRODUCTION COST AND MINIMAL PRODUCTION TIME OF A BLACK-AND-WHITE, TYPE-ONLY CAMPAIGN.



Type used to be an afterthought in television commercials. It was either tacked at the end of the spot to inform you what you were being sold, or ambling across the bottom of the screen, telling you all the things it was legally bound to tell you in small print. Television in general was a compost heap of typography. It was the place where classic fonts were distorted beyond recognition by the low resolution screen, and where lines of type were put together with little or no respect for spacing, kerning and character.

TYPE DESIGNER JONATHAN BARNBROOK MIXED DIFFERENT WEIGHTS OF GOTHIC, BODONI AND CHARMAGNE IN THE SAME SLOGAN TO GIVE AN "IRREVERENT" FEEL TO A COMMERCIAL BY TONY KAYE FILMS FOR VOLKSWAGEN CARS THAT WAS BORDERING ON THE NOSTALGIC.

Then, suddenly it changed. Sometime back in the late 1980s someone decided to use type creatively, to add another dimension to TV. Perhaps it was inspired by new technology, the arrival of video toasters, DIY typesetting on the Macintosh, and the animation possibilities of Quantel's Paintbox and Harry; or perhaps it was the influence of a few inspired, type-savvy people in TV land like designer Tibor Kalman in New York and commercials director Tony Kaye in London. "It irritated me that I'd be given these scrappy bits of type to put on the end of the film," says Kaye, "so I encouraged agencies to work with somebody [a type designer] who knew what he was doing."

TV'S TYPOGRAPHIC 'JAMBOREE' Now the television commercial is becoming a typographic playground. A simple spot-closing logo for a bank will have a well-crafted serif font dissolve into black; a commercial for an unremarkable product like Budget Gourmet frozen dinners will have letter "m"s elegantly rolling like a soundwave across the screen to illustrate the song "Things that make you go mmm..."; and a current commercial for McCann-Erickson's Taster's Choice Flavored Coffees designed by Paula Scher even has colorful, nostalgic-looking fonts sliding seductively across a black background, like the rising steam in a coffee cup.

THE EXPERIMENTAL TV-INSPIRED, DISSOLVING FONTS OF THE LAST FEW YEARS HAVE FOUND THEIR WAY INTO COMMERCIALS FOR CORPORATIONS AS BIG AS NATIONSBANK, AS SHOWN HERE, COURTESY OF ART DIRECTOR DAVID CARSON AND AGENCY MARGEOTES, FERTITTA, DONAHER & WEISS.

That is not to say that all commercials are this good. A mere hour of commercial surfing reveals a whole jamboree of typographic effects, from the elegant to the adventurous to the downright ugly. Words scroll, circle and float (Conran's Habitat, Chevy Camaro), explode, fly at you (Campbell's Soup) or punctuate images (AT&T, Mazda). Letters appear at random to form words, dissolve and change places (NationsBank, WordPerfect software), typefaces and fonts are jumbled in the same word (ESPN, Volkswagen). Popular typefaces crop up again and again: Garamond, Franklin Gothic, Bodoni Bold, Frutiger and Gill Sans, along with a cartload of new fonts, particularly rubber stamp ("Be Young, Have Fun, Drink Pepsi"), chalkboard (Wrigley's Doublemint gum) and typewriter-style typefaces (Midas car care). The effect is quite mesmerizing. But what does it mean? How did type get to be so popular?

"EVERYONE IN ADVERTISING SEES SLOGANS AS A LINE OF TYPE AT THE BOTTOM," SAYS NANCY LAURENCE OF EYE DESIGN, WHO DESIGNED AND ANIMATED THE ROLLING TYPE IN THIS BUDGET GOURMET SPOT BY YOUNG & RUBICAM. "I ALWAYS SAY 'LOOK, WE'VE GOT THE WHOLE SCREEN!'"

TYPE TALKS Typographer Jonathan Barnbrook, who works with Kaye, reasons: "An ad needs novelty to carry on selling. Type is used to give identity to increasingly bland products. And agencies have also realized that it's important to have sympathetic type in a commercial." Adds Kaye: "Type does have a tone of voice, and there are certain things you want to use that tone for. It also gets you 'round the problem of the copywriting not being as good as you'd have liked."

There is another theory that a type-oriented commercial simply commands more attention than a largely word-less spot—as well as counteracting the effect of the mute button in a commercial break. An obvious example is the type-only commercial, in which words appear

BY PLAYING THE WORDS OFF AGAINST BACKGROUND NOISES IN THIS COMMERCIAL FOR AETNA INSURANCE, AGENCY AMMIRATI & PURIS CRAFTILY PUT A NEW FACE ON THE TRADITIONAL BLACK AND WHITE, TYPE-ONLY SPOT. ART DIRECTION AND TYPE BY MAX JEROME AND BILL SCHWAB.

COMPUTER-ANIMATED TYPE FLIES OUT OF THE SCREEN IN R/GREENBERG ASSOCIATES' TREATMENT OF A CAMPBELL'S SOUP SLOGAN BY AGENCY BBDO. SURPRISINGLY, MANY DESIGNERS AND DIRECTORS PREFER ROSTRUM CAMERA ANIMATIONS FOR THEIR "NATURAL SHAKE."

(often in Franklin Gothic) in white on a black background or black on white, with no imagery, as in the "drinking and driving wrecks lives" kind of campaign, or Aetna Insurance's current campaign, which uses screen words accompanied by sound effects. Martin Fox, editor of *Print* magazine, has this explanation: "It seems to me that not using visuals implies that an advertisement is not only serious, it is honest. In times when people did more reading, people trusted words less and images more. The image could not lie. But through our exposure to TV, we've seen that images do lie. It's a kind of reversal. People don't trust the image, so advertisers are eliminating the image."

Since in advertising, new ideas have the lifespan of a fruitfly before they are copied, the all-type commercial has already evolved into self-parody. New York agency Dweck and Campbell uses the technique with considerable aplomb in its low-budget commercials for Giant Carpet, and the Chicago Congress Hotel. One Giant Carpet spot airing around the time of the last presidential election had various insults hurled between candidates relayed in white typewriter type on a black screen, ending with a pun on the effects of "mudslinging" on your old carpet.

PAULA SCHER'S LUXURIOUS ORNAMENTED TYPE, ANIMATED BY CURIOUS PICTURES, HELPS CONVEY THE IMPRESSION OF TIME STANDING STILL WITHIN A THIRTY SECOND SPOT FOR TASTER'S CHOICE FLAVORED COFFEES BY AGENCY McCANN-ERICKSON, NEW YORK.

A distinctly different philosophy seems to be at work in the current wave of layered commercials on MTV and its various clones. Here where commercial breaks sandwich youth and culture shows, the type is reinforcing a sense of information overload, adding another dimension to spots that are already deeply textured and fragmented. The best examples are sneakers advertisements, for companies like Reebok, Nike and Vans. Between the fast-cuts, disjointed music and (intentionally) deteriorated imagery appear equally disjointed and deteriorated typefaces, with letters often appearing in fast succession to form barely discernible words and sentences to spell out the advertising message. In that extraordinarily self-referential TV way, these fonts have themselves been actually inspired by the deteriorating effect of low resolution TV on typography.

THE WILDLY EXPERIMENTAL REEBOK "INSENSITIVE PIG" SPOT BY DIRECTOR JEFFREY PLANSKER, WITH TYPE BY BARRY DECK, WAS CUT AND THEN PULLED OFF THE AIR BY AGENCY CHIAT/DAY AFTER COMPLAINTS BY !EN OFFENDED AT THE INSINUATION THAT THEY COULD BE THOUGHT OF AS PIGS.

THE HANDS-ON APPROACH Oddly enough, such developments have not necessarily gone hand in hand with the capabilities of type-manipulating technology. Though it is possible to make type do almost anything you want with a Paintbox computer, many directors and typographers prefer to take a traditional approach. Eye Design, New York, has animated type to do elegant acrobatics in food, furnishings and tampon commercials by filming it with an old-fashioned Oxberry stop-motion camera, once even using Letraset rub-downs. P. Scott Makela's type in the "Think Twice" Vans sneakers spot was animated by splitting the letters of the slogan onto each side of a spinning card, and Kaye and Barnbrook filmed the explosive "Can You Kick It" Nike spot at London's Speedy Films using only distorted Xeroxes as artwork. "I like the things that film can give you that video can't," says Nancy Laurence, principal of Eye Design, "such as the color and motion and subtlety."

"SO MUCH TYPE ON TV IS DONE IN-HOUSE BY PEOPLE WHO ARE ESSENTIALLY B-MINUS STUDENTS" SAYS P. SCOTT MAKELA, WHO DESIGNED THE SPINNING TYPE ON THIS VANS COMMERCIAL BY AGENCY EISAMAN, JOHNS & LAWS, DIRECTED BY JEFFREY PLANSKER.

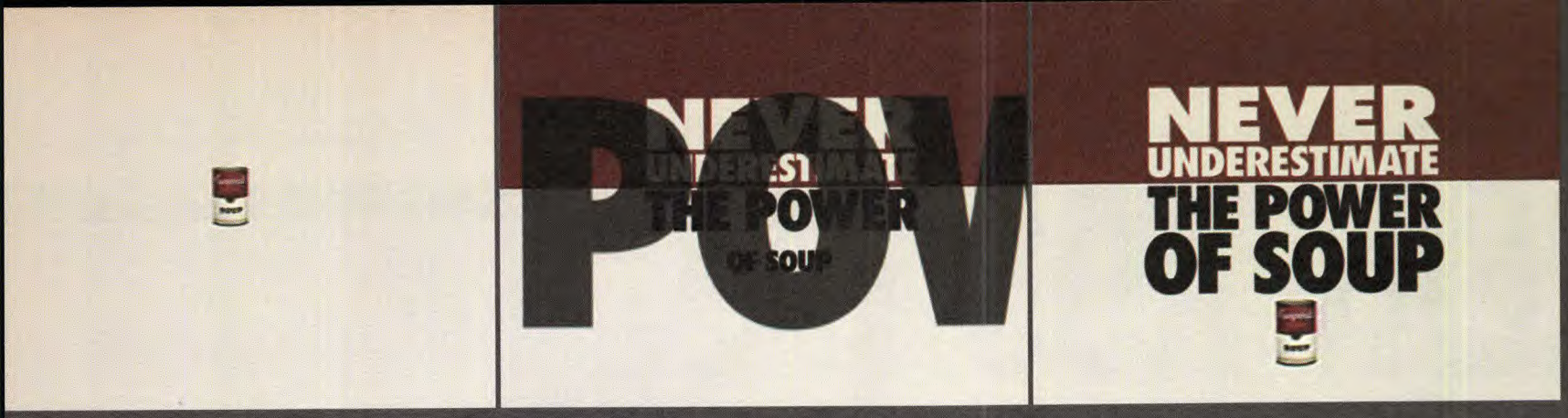
You get the impression that such widespread inventiveness is a healthy sign for typography in advertising. The fact that agencies and directors are beginning to work in conjunction with print designers (like Makela, Barnbrook, Scher, Barry Deck and David Carson) seems to be an indication that the advertising industry has finally woken up to an awareness of typography's potential on TV. Or is it evidence that graphic designers have finally given up their disdain for the phosphorescent box, and learned to see its potential?

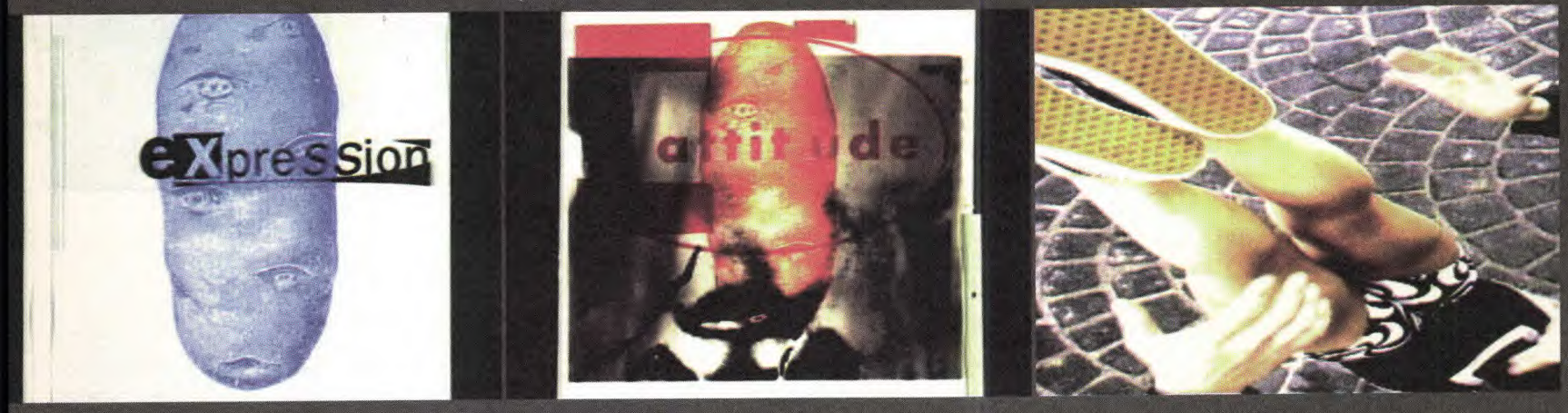
Peter Hall is a British journalist who specializes in design and advertising. He writes for several publications in England and the United States.

IN NIKE'S "CAN YOU KICK IT?" UK SPOT, JONATHAN BARNBROOK'S STRETCHED FRANKLIN GOTHIC INTERMITTENTLY BURSTS OUT OF THE SCREEN IN A SEQUENCE BY SPEEDY FILMS OF LONDON, ANIMATED ON A ROSTRUM CAMERA. "NOTHING WE DO IS ANIMATED ON THE MACINTOSH," SAYS BARNBROOK.

HEADLINE: (S) ITC LUBALIN GRAPH BOLD, (C) ITC KABEL ULTRA, (R) ITC AVANT GARDE GOTHIC DEMI, (E) ITC FENICE ULTRA, (E, F, Ns) ITC FRANKLIN GOTHIC X-COMPRESSED DEMI, (O) ITC AVANT GARDE GOTHIC BOLD, (T) ITC OFFICINA SERIF BOLD, (S) ITC AVANT GARDE GOTHIC BOLD SUBHEADS/BYLINE/PULL-QUOTE: ITC OFFICINA SERIF BOLD TEXT: ITC OFFICINA SANS BOOK CAPTIONS: ITC OFFICINA SANS BOLD

STUFF





yes yes

"TYPE IS USED TO GIVE IDENTITY TO INCREASINGLY BLAND PRODUCTS."

GREAT ADS

YES, THEY'RE OUT THERE.

PATRICIA A. RIEDMAN
asks creative people to select their favorites
and explain their appeal.

OUT OF THE HUNDREDS OF ADS that we are exposed to every day, a handful manage to register in our consciousness. A FEW may even be deemed attractive enough to be framed and hung on walls. What are the SPECIFIC QUALITIES that make these ads so memorable? We were curious, so we asked a sampling of graphic designers, illustrators and critics to share their favorite print ads with us.

What we found, naturally, is that an affinity for a certain ad is no different than an attraction to a particular fine artist. **WHAT MAKES A CAMPAIGN APPEALING IS QUITE PERSONAL:** Some people, for example, appreciate sardonic humor, while others are drawn to an emotional hook. Yet most of the ads here share one QUALITY: many transcend a simple product message with a larger statement about culture or society, such as a **Barneys** ad steeped in supercilious attitude or a **Benetton** ad showing the bloodied shirt of a young soldier killed in Bosnia and Herzegovina, punctuated with copy in which his Serbo-Croatian father pleads for peace.

> ☛ MANY OF THESE ADS APPEAL TO OUR INTELLIGENCE

and offer insight into a generation, a race or a gender. Since 1989, a **Nike** print campaign which features frank copy about real women has elicited countless letters from people ranging from husbands worried about their wives to students writing term papers. When they first set out to do the campaign, Wieden & Kennedy copywriter Janet Champ and art director Charlotte Moore merely wanted to create ads that speak sincerely to women and counter all the beauty myths hyped in women's magazines.

Above all, **THE BEST ADS ARE HIGHLY ORIGINAL AND UNDERIVED.** Campaigns like Absolut stay fresh and popular because artists are given free rein to interpret the product within the familiar bottle shape and logo, which act as signposts for readers to find the ad and product.

AS IN ALL CREATIVE COMMERCIAL WORK, the hard-sell message in all of these ads becomes invisible beneath a cloak of provocative images or entertaining copy.—P.A.R.

ACTIVEWEAR BY U.S.A. CLASSIC, INC.

Client:
Everlast Activewear
Agency: Goldsmith/Jeffrey, New York
Art Director:
Gary Goldsmith
Copywriters:
Tom Churm,
Gary Goldsmith

MICHAEL BIERUT

Partner
Pentagram
New York

I thought it was great because it attempts to short-circuit all the usual ways that things get sold. And appropriately so—my guess is that their strategy is that they're the real thing and everyone else's sportswear is about having some **sort of attitude.** This comes from the people who make the clothes for the guys who get the crap pounded out of them day in and day out. So it has to be good by extension somehow.

Client: Barneys New York
Agency: BNY Advertising
Art Director:
Siung Fat Tjia
Copywriter:
Glenn O'Brien
Illustrator: Jean-Phillippe Delhomme

JILLY SIMONS

Principal
Concrete, Chicago

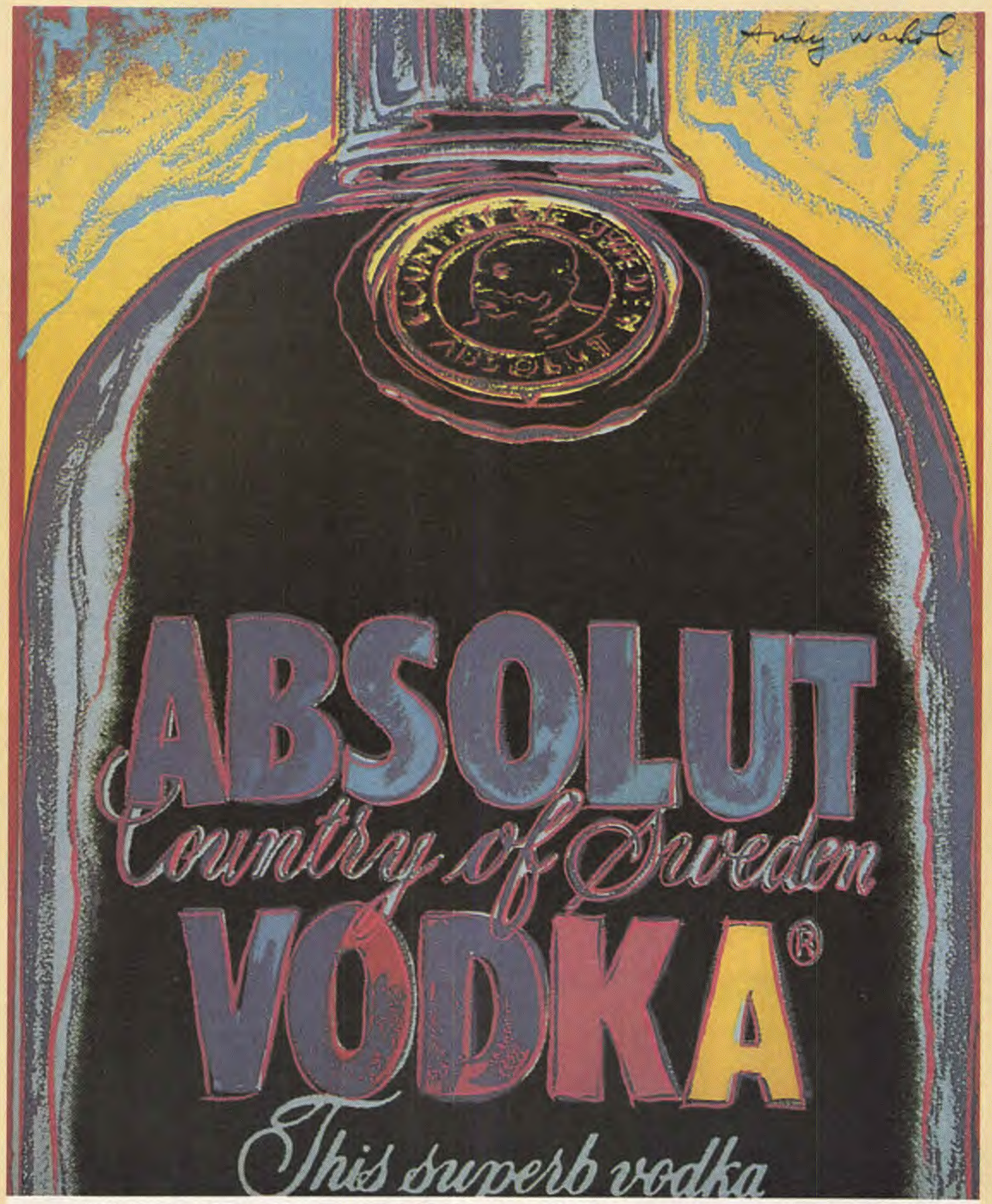
It's such a simple illustration style, but there's so much attitude in it, and it's so New York. It's this sort of irritated chichi attitude that's so beautifully captured. I really relate to what they do because **there's so much humor** in it and it's so human. There's still this enormous level of sophistication and yet they don't talk down to you, in fact they allow you to take it even further in your own mind.

Client: Benetton
Agency: In-house
Art Director:
Oliviero Toscani
Photographer:
Oliviero Toscani

GARY KOEPKE

Principal
Koepke International, Ltd.
Magnolia, Massachusetts

These ads make me think, not only about Benetton and buying their clothes, but **about the rest of the world and our place in it.** I don't mind them making a political and social statement; it's something that needs to be done anyway. It doesn't have anything to do with Benetton, their clothes, or looking good. It has do with a comment. It's really a strong statement and I don't think they're doing it to sell clothes. **I think they're doing it to be active.**



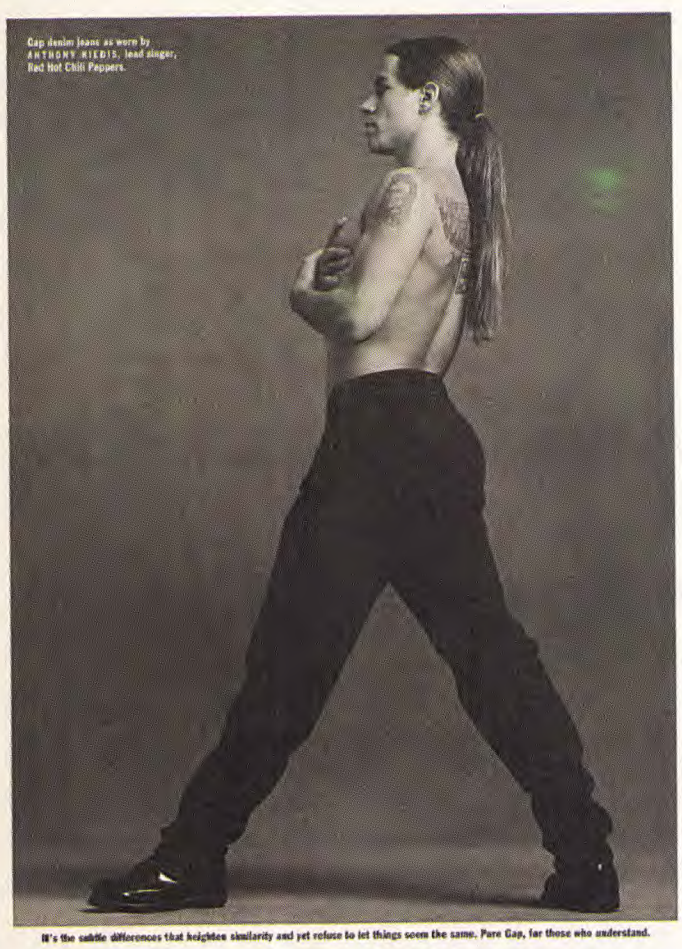
ABSOLUT WARHOL.

FOR GIFT DELIVERY OF ABSOLUT® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787.
PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ©1985. ESTATE AND FOUNDATION OF ANDY WARHOL.

Client: Absolut
Agency: TBWA, New York
Art Director: Arnie Arlow
Copywriter: Peter Lubalin
Illustrator: Andy Warhol

GARY KELLEY
Illustrator
Cedar Falls, Iowa

It's always there, it's always in the same format and it's highly recognizable for that reason. But within that framework there's a high degree of creativity: It's letting the artist respond to the campaign and the product and in doing that giving the artist an incredible amount of freedom and still creating a product awareness. I don't think you could ask for much more.



It's the subtle differences that heighten similarity and yet refuse to let things seem the same. Pure Gap, for those who understand.

MATCHED.

GAP

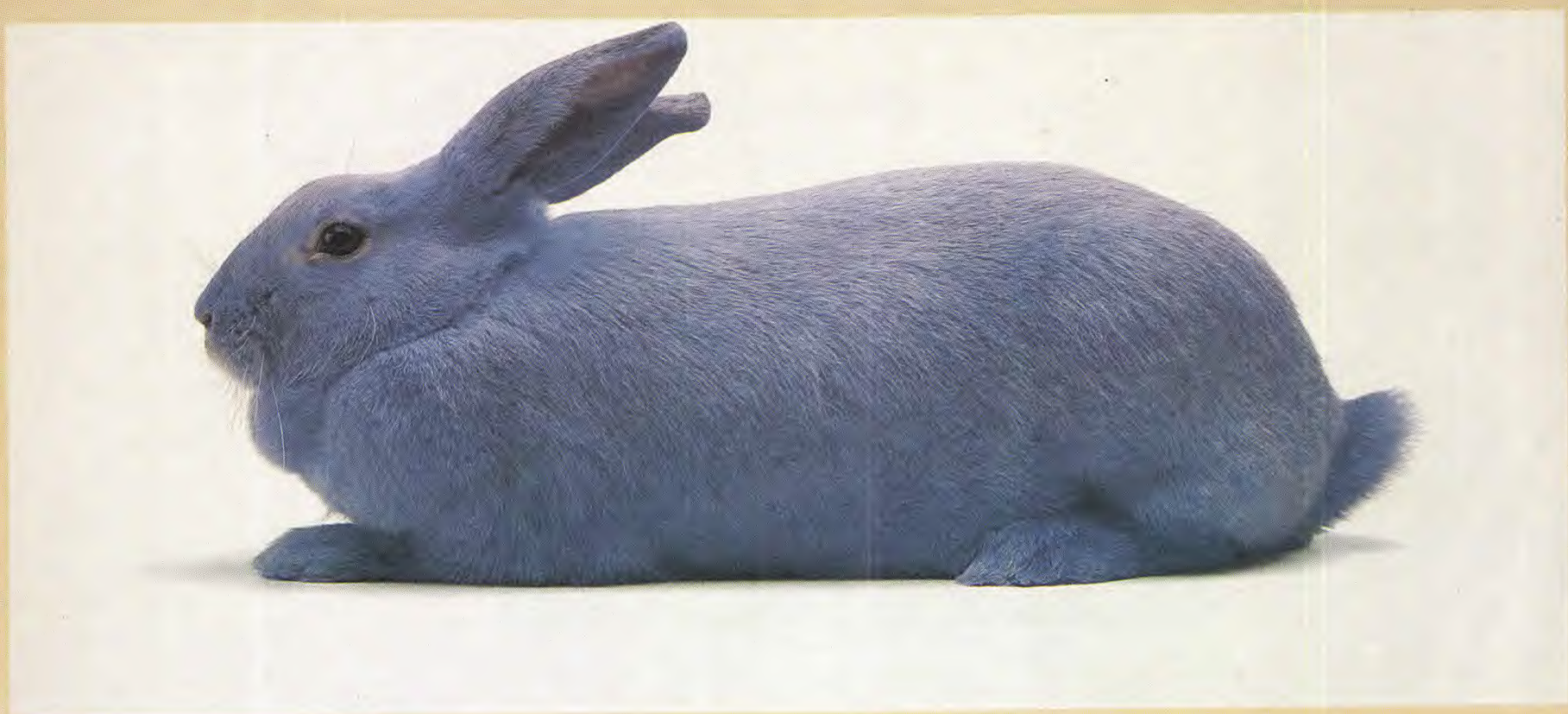
Client: The Gap, San Francisco
Agency: In-house
Art Director: Susan Toland
Photographer: Annie Leibovitz

JANE KOSSTRIN

Principal
Doublespace
New York

From Shaquille O'Neal to Herb Ritts to Spalding Gray—once you saw Gap clothes on these people, all of a sudden there was **a real aspirational quality to them.** The ads took one Gap item, whether it be a T-shirt, or a jacket or a pair of jeans, and placed it within their wardrobe so you saw that Gap clothes had the capacity to be part of your style-conscious wardrobe. I think it was incredibly successful and worked on so many levels. It totally changed people's perceptions of the Gap.

Also, the beautiful black-and-white imagery, whether Matthew Rolston was shooting it or Annie Leibovitz, really captured the soul of the people and that just translated to a good feeling about the company.



Client: NYNEX Information Resources
Agency: Chiat/Day, New York
Art Director: Dion Hughes
Copywriter: Cabell Harris
Photographer: Rick Dublin

ELLEN SHAPIRO

Principal
Shapiro Design Associates, Inc.
New York

It did more than just tell you about a product, it entertained you and got you to think. It also alerted me that there is one "authentic" Yellow Pages because we're often getting bombarded with offers to advertise in other yellow pages, and there could have been such a heavy-handed way to go about this. The art direction is so simple, and that's what's great about it. It also says that NYNEX is an unconventional company. You may think of your telephone company as this enormous, corporate, uncreative bureaucracy, but then look at these very offbeat and funny ads.

Client: Logitech
Agency: Woolward & Partners, San Francisco
Art Director: Tracy Hopper
Copywriter: Iain Woolward
Photographer: Dan Ham Photography

MICHAEL OSBORNE

Principal
Michael Osborne Design
San Francisco

It's one of those things that when you're flipping through a magazine, you have to stop and look at it.

On top of all that, that's my son. It's two different babies but the one on the right is my son, who's now 14 and has size 11 feet. When he was a baby I was doing a promotion piece for a printer, and while we were shooting him on a light table, he kind of got this weird look on his face, rolled over on his back and started going. The photographer just kept shooting and so I have this sequence of shots where it's creating this perfect arc.

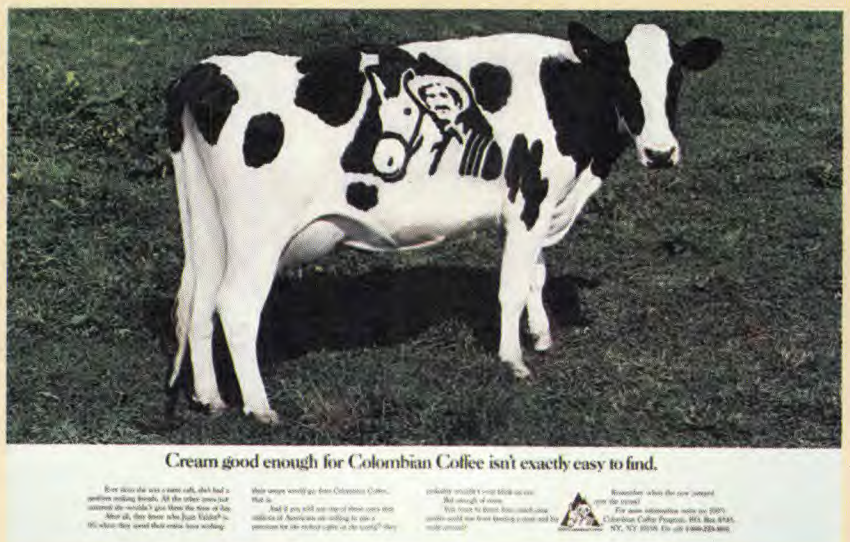
The first time I saw that shot used was in this ad. [I later discovered] the photographer sold it to a stock house. My son hammers on me pretty regularly about it, physically. I had the ad hanging up in the office and he'd see it and just start wailing on me, "DAD!"

Client: Colombian Coffee
Agency: DDB Needham, New York
Art Director: Sharon Occhipinti
Copywriter: Susan Lieber
Photographer: Stuart Heir

KARRIE JACOBS

Writer at large
Metropolis

There are certain ads in this series that they've been playing with the logo for years and years. And this is one that **I think is very clever and good.** It's not about the coffee really, and it's not about any of the standard things that coffee ads are about. They've just chosen to focus on this logo and all the visual games that they can play with it.



Patricia A. Riedman is associate editor of Advertising Age's Creativity.

A WOMAN IS OFTEN MEASURED BY THE THINGS SHE CANNOT CONTROL. SHE IS MEASURED BY THE WAY HER BODY CURVES OR DOESN'T CURVE, BY WHERE SHE IS FLAT OR STRAIGHT OR ROUND. SHE IS MEASURED BY 36-24-36 AND INCHES AND AGES AND NUMBERS, BY ALL THE OUTSIDE THINGS THAT DON'T EVER ADD UP TO WHO SHE IS ON THE INSIDE. AND SO IF A WOMAN IS TO BE MEASURED, LET HER BE MEASURED BY THE THINGS SHE CAN CONTROL, BY WHO SHE IS AND WHO SHE IS TRYING TO BECOME. BECAUSE AS EVERY WOMAN KNOWS, MEASUREMENTS ARE ONLY STATISTICS. AND STATISTICS LIE.

Client: Nike
Agency: Wieden & Kennedy, Portland, Oregon
Art Director: Charlotte Moore
Copywriter: Janet Champ
Photographer: Michael O'Brien

DICK MITCHELL
Principal
RBMM/ The Richards Group
Dallas

I will always remember this ad. I first noticed it pinned to an art director's wall and even though graphically, it wasn't very unusual, it was very unlike Nike—with elegant typography and sophisticated photography. Most ad copy leaves me with a memory of the product, but this copy left me with something more, an insight into women. It made me want to read it. And I remember I wanted to take it with me.

One minute you're blowing bubbles, the next, you're explaining sex. Go figure.

Client: Family Life Magazine
Agency: Fallon McElligott, Minneapolis
Art Director: Joe Poprocki
Copywriter: Luke Sullivan
Photographer: Rick Dublin

JOE DUFFY
Principal
Duffy Inc.
Minneapolis

This serves as kind of a breath of fresh air in that it's classic, it's very legible and perhaps most important, the **typographic treatment** really conveys the personality of the product. It complements the look of the magazine without aping it and it's lighthearted without being difficult to read. It also stopped me because it's well-crafted and nicely designed. This ad could have been appropriate 50 years ago, yet at the same time it's appropriate for today.

Client: NYNEX Information Resources
Agency: Chiat/Day, New York
Art Director: Dion Hughes
Copywriter: Cabell Harris
Photographer: Rick Dublin

STEVE HELLER
Senior Art Director
The New York Times

There's nothing more exciting in an advertisement than something that engages you to act and react. The one thing about the NYNEX ads is that **they keep you interested** by posing the ridiculous riddle, which is as much a pun as it is a riddle and therefore keeps you in touch with the advertising message. I'm not all that interested in NYNEX Yellow Pages, but it certainly got embedded in my brain after that series. Quite frankly, I miss the fact that they're not there anymore; I think they added something to the cityscape that most advertising does not.

HEADLINE: ITC FRANKLIN GOTHIC DEMI X-COMPRESSED SUBHEAD: ITC FRANKLIN GOTHIC HEAVY, ITC GOLDEN TYPE ORIGINAL, BOLD BIO/CAPTIONS/DROPCAP/TEXT: ITC GOLDEN TYPE ORIGINAL, BLACK; ITC FRANKLIN GOTHIC DEMI, BOOK X-COMPRESSED, HEAVY; ITC ZAPF DINGBATS

ads which appeal

Hey, if you've got a leash, I got a collar. ☎ 261-2919.

ATTENTION CONTROL FREAKS: Like keeping someone on a short leash, making them beg, and play dead (you're such a sicky). Call me, command

I ain't no Bishi. And if you're looking for someone to roll over and play dead, keep looking. But I do have a soft side — it's right under my, uh, well, we can discuss that later. Call me. 261-2919.

stuff. No playing dead, no chasing my tail, no begging, and absolutely no fetching—sticks are stupid and who knows where they've been. If this is kosher with you, stop by HS and let's talk adoption. 261-2919.

PROSE ANYONE?
These walls, this cage my barrier
I sit, a lonely terrier
I long for you. I know your face
Get me the heck out of this place
The Humane Society of Utah. 261-2919.

EX-FRISBEE CHAMP. I long for the days when I felt the wind in my fur and a disc between my teeth. Let's hit the park and toss a few. If you've got the arm, I've got the chops. ☎ 261-2919.

The Humane Society would like to lick the faces of Chip Simons, Ed Rosenburger, Scannercraft, and EvansGroup for their considerable talent, time, and effort in producing this ad. We had a howling good time working with all of you.

looking for loving relationship with one or more. Needs are few, however tuna in a white sauce would be purrfect now and then. ☎ 261-2919.

BE HUMANELY CORRECT. Have your pet spayed or neutered. The Humane Society of Utah.

Do I look like I want to fetch your slippers? Realist, call 261-2919.The Humane Society of Utah.

WHITE MOUSE ON WHOLE WHEAT WITH A CHERRY COKE PLEASE.
Fifties' feline with an ear for Elvis and a penchant for anything deep fried and greasy. Who cares about high fiber, I've got nine lives. The Humane Society of Utah. 261-2919.

ONLY THE LONELY NEED APPLY.
Talk about needy, I live to cuddle, nozzle, lick, and whimper. All you have to do is provide an occasional caress and maybe (please) scratch behind my ears. I'm pathetic, call me. 261-2919.

ADVERTISING CAMPAIGNS PROMOTING GOOD CAUSES HAVE LONG BEEN REGARDED BY THE AD COMMUNITY AS AN EASY SELL TO CLIENTS AND A SHOO-IN AT AWARDS SHOWS. BUT HOW DO AGENCIES CREATE PRO BONO CAMPAIGNS WHICH ARE ALSO EFFECTIVE? JADED CONSUMERS NO LONGER RESPOND TO ADS WHICH RESORT TO USING SHOCKING, GRAPHIC IMAGES AND NEGATIVE COPY. THE BEST PRO BONO CAMPAIGNS THESE DAYS TAKE A POSITIVE APPROACH TO PERSUADING PEOPLE TO ACTION. MANY, LIKE THOSE SHOWN HERE, COMBINE A GOOD IDEA WITH ATTRACTIVE VISUALS TO MOTIVATE, RAISE AWARENESS, INSPIRE AND OFFER A GLIMMER OF HOPE.

BY JOYCE RUTTER KAYE

When creating this print campaign to encourage people to adopt pets from the Humane Society of Utah in Salt Lake City, art director Steve Cardon ignored the obvious solution of showing scrawny, abandoned pets peering plaintively out from their cages. Instead, he and his EvansGroup partners took the opposite approach by highlighting pets' irresistible qualities. Ads feature close-up snapshots of cats and dogs superimposed on pages of newspaper "personal ads" promoting their finer traits. "That death and doom approach is overused," explains Cardon. "We didn't want people to adopt an animal out of guilt. We wanted to show that you are instead adopting a specific personality. We thought the personal ads would be a good way to illustrate that."

The campaign is currently running in regional magazines such as *Utah Holiday, Salt Lake City Magazine* and *Utah Business*.

The visual approach was inspired by a series of quirky animal portraits shot by New Mexico photographer Chip Simons. When Simons showed his work last year at a meeting of Salt Lake City's chapter of the American Society of Media Photographers, Cardon immediately envisioned them for the campaign. He felt Simons' offbeat use of colored gels and slightly-skewed camera angles gave his work an appealing immediacy. "The animals seem to be looking eye to eye at the reader," he says.

The larger challenge was pulling the copy together for the classified ad background. Since each ad was meant to be read, copywriters John Kinkead, Rebecca Bentley-Mila and Bryan DeYoung wrote some 40 original ads from the pets' point of view, borrowing the same formulas used by mate-seeking humans. One ad, for example, reads, "I'm big, bad and full of energy. If you're into the prissy, bow-on-the-head poodle type, you're barking up the wrong tree. But if you're looking for a howling good time, let's get together and watch the fur fly. 261-2919. The Humane Society of Utah." New York's *Village Voice* inspired many of the racier examples, says Cardon, with its columns of "alternative lifestyle" ads which are scarce in a city half-populated with conservative Mormons. This was evident in one dog's ad, which reads: "Black lab looking for someone into bondage. Tie me up. Put me on a leash. Show me you care."

In order to make the Humane Society ads resemble true classified ad pages, the shelter's logo was completely omitted from layouts. The client agreed to take this risk, says Cardon, because their name and phone number are repeated in each tiny ad. "How many clients can say their name appears 40 times in one ad?" he asks. (Careful readers will also notice one space which lists credits for those who contributed to the campaign, from the copywriters to the color separators.)

Taking unusual measures like these are necessary for any client, Cardon says, because, "you have to get noticed." But he does appreciate the creative freedom pro bono work sometimes offers: "You can often see the best work in this category, because people can really cut loose."

CLIENT: THE HUMANE SOCIETY OF UTAH
AGENCY: EVANSGROUP, SALT LAKE CITY
ART DIRECTOR: STEVE CARDON
COPYWRITERS: JOHN KINKEAD, REBECCA BENTLEY-MILA, BRYAN DEYOUNG
PHOTOGRAPHERS: CHIP SIMONS (ANIMALS), ED ROSENBERGER (NEWSPAPERS)

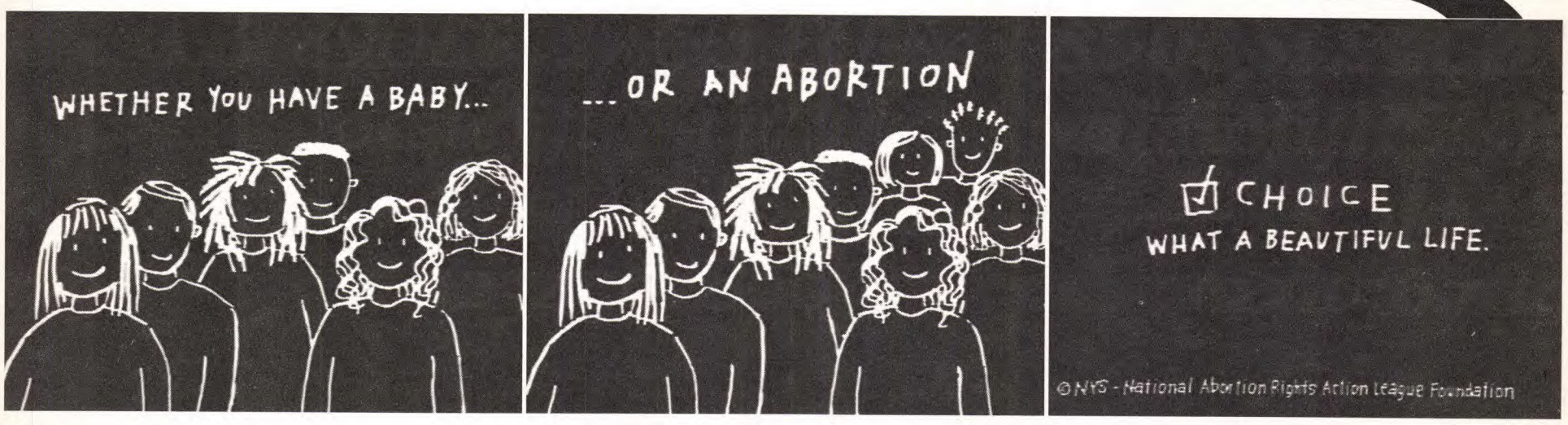
Since 1961, Amnesty International has campaigned to free prisoners of conscience —those people detained for their beliefs, ethnic origin, sex, color or language. To help raise awareness of the organization and encourage people to volunteer, Amnesty tapped Doyle Advertising, Boston, to create a print and television campaign to run in the U.S. market. Both agency and client agreed that resorting to shock tactics like showing "images of atrocity" and the horrors of confinement would not effectively appeal to people on an emotional level, says agency principal John Doyle, who art directed the campaign. "They wanted something that instead offers hope," he says.

Doyle's television campaign creates empathy for the families of prisoners without exploiting their grief. Commercials shot by Chelsea Pictures director Neil Burger artfully show silhouettes of young people shot through a rough, gauzy fabric while a mother wonders with bitterness and sadness how her child has become one of the "disappeared." In one commercial, a mother asks, "Have you seen my daughter? This is her photograph. She still hasn't come home, not in ten years. Only yesterday she was a little angel in my arms. Now she's a young lady, a student—another 'disappeared.'" A bright light then shines through the hazy gauze, to signify Amnesty International's symbol of hope—a lighted candle wrapped in barbed wire. The closing voiceover says, "Every day, Amnesty International shines a light on such cases, wherever they occur." This statement is followed by information on how viewers could volunteer for the organization.

A print campaign offers further incentive to help. Spreads feature black-and-white photographs of former prisoners who have been released through the efforts of the organization. Each photo emphasizes the hands of the subject in order to show that while prisoners' hands are bound, free people are able to take action, explains Doyle, who created the campaign with copywriter Robin Raj. Fifteen celebrated photographers have contributed their talents to shoot the print campaign, including Annie Leibovitz, Matt Mahurin, Phil Porcella, Nadav Kander and Curtis Johnson. Eventually, there will be 50 ads produced in the series. Currently, John Doyle is organizing an exhibition of the work to be held at the International Center of Photography in New York City, and hopes to have the images published in a book.

In each print ad, the portraits face a page which briefly describes other cases still under investigation. The copy is followed by ten blank lines to suggest a letter the reader could write to appeal for a prisoner's release. Giving people clear-cut options like this, Doyle adds, allows them to become involved without feeling as though they are being manipulated. "The ads can't overextend themselves," he says. "You have to allow the audience to enter into the message."

3



Client:
The New York State Chapter of the National Abortion Rights Action League (NARAL)

Agency:
Mad Dogs & Englishmen, New York
Art Director:
Julie Katakura

Copywriter:
Susan Treacy
Production Company:
In-house

After viewing the short film, "Photocopy Cha Cha" at an animation film festival, copywriter Jean Rhode and art director John Morrison had the same idea. "It's perfect for the Blood Center," they agreed. At the time, the McElligott, Wright, Morrison, White team was in the midst of working on a television campaign for the Memorial Blood Center of Minneapolis which incorporated an eclectic mix of visual and musical styles to encourage young people to donate blood. When they saw the film's unique style of animation, which manipulates images photographed on a copy machine, they thought it would perfectly illustrate the fact that medical technology can copy anything, except blood.

Chel White, the feature's Portland-based director, shared their enthusiasm and agreed to cut a commercial from the original film. Backed by Citizen M's funky techno/hip-hop/jazz version of Duke Ellington's classic, "Caravan," the :30 "Photocopy Jazz" shows fleeting shots of faces, hands and other body parts captured by a copier's light source. (In this case, White used a Sharp model SF820). White animated the images by filming them with traditional stop-motion animation, and used colored gels to add depth and heighten the dream-like sense of surrealism. White says he enjoys working within the limitations of the copier, which include a small surface area, a shallow depth of field, and a low-quality resolution. "On a graphic level I am attracted to its grittiness and high contrast level," he says. "It's not like traditional photography; it's almost like looking at x-rays." In both the commercial and film, black sequences appear between images to simulate the pauses the machine makes between copies. This White says adds a "sense of mystery," and allows the viewers time to add their own interpretation of the work, an approach he feels benefits cause-related advertising.

"Photocopy Jazz" is remarkable because most pro bono spots are more likely to borrow conventional visual approaches instead of introducing a new medium to television. But the Blood Center had already shown a propensity for experimentation by accepting two earlier commercials from the agency which used twangy cowboy music and an elegant mélange of typefaces. (McElligott, Wright, Morrison, White has since closed.) According to Rhode, the client realized that these unexpected elements would appeal to a younger audience, rather than commercials which focused on the dire effects of dwindling blood supplies. "We didn't want anything that said, 'you're the next to die,'" says Rhode, who is now working at Wieden & Kennedy, Portland. White appreciated the creative team's subtle approach to this life-or-death issue. "As image makers we're all developing a vocabulary," he says. "It makes sense to try something different."

Client:
Amnesty International
Agency:
Doyle Advertising, Boston

Art Director:
John Doyle
Copywriter:
Robin Raj

Production Company:
Chelsea Pictures,
New York
Director: Neil Burger

Freedom of choice is celebrated in an upbeat, irreverent way in this animated spot for the New York State Chapter of the National Abortion Rights Action League (NARAL) by advertising agency Mad Dogs & Englishmen. The commercial employs simple black-and-white line drawings and an upbeat jazz score to illustrate the freedoms all Americans are guaranteed, from choosing a hairstyle and religion to whether to have a baby or an abortion. The tagline emphasizes: "Choice. What a beautiful life."

The commercial was created to respond to a glossy anti-abortion campaign running for two years on network and cable channels by the privately-funded DeMoss Foundation. Those commercials show softly-lit, slow-motion footage of children playing while their parents reflect in a voiceover how they made the difficult, but rewarding decision to bear a child. The spot closes with the tagline, "Life. What a beautiful choice."

To present NARAL's opposing viewpoint, the creative team eschewed using an emotional approach because they felt that would be too manipulative and would potentially repel certain fragments of the pro-choice faction they were targeting. "We felt playing with people's emotions would be wrong; it's like an invasion of privacy," says Julie Katakura, who art directed the spot. Her partner, copywriter Susan Treacy, adds: "We wanted to have a really fair ad; one that was inarguable."

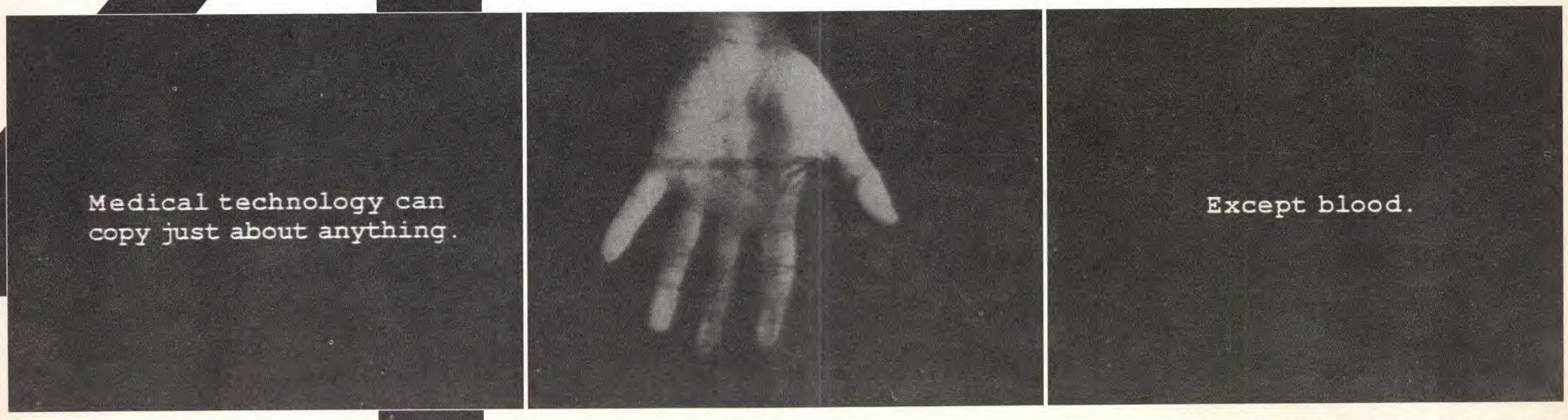
Their commercial, therefore, encompasses a broad variety of personal preferences through a rapid succession of Katakura's white-on-black line drawings and hand-written title cards created to introduce each category. At first, the team considered using stock footage or photographs to represent these choices, but realized that the simpler the artwork, the more the spot could embrace a wider audience. Often there are humorous visual surprises. The super reading, "Who You Worship," for example, is followed by a drawing of a bible, a Buddha and Elvis Presley. A peace symbol, a gun and a television set are used to illustrate both "What You're Against" as well as "What You're For." The spot closes with the image of a man and woman, who are soon joined by scores of other people, which Katakura and Treacy say symbolizes the diversity and the numbers of those who support the pro-choice movement.

Before breaking on New York City's WCBS-TV this spring, the spot was screened at a dinner celebrating NARAL's 25th anniversary, where it was welcomed by supporters with cheers and applause. According to Treacy, representatives from the organization told her they were pleased that they are now able to defend their position with an approach which celebrates American freedoms, instead of one which tries to evoke guilt or shame. "We didn't want to fight fire with fire," explains Treacy. "We wanted to fight fire with water."

Client:
Memorial Blood
Center of
Minneapolis

Agency:
McElligott, Wright,
Morrison, White,
Minneapolis
Art Director:
John Morrison

Copywriter: Jean Rhode
Production Company:
Chel White Films,
Portland
Director: Chel White



HEADLINE/NUMERALS/INTRO: ITC CHARTER REGULAR BYLINE/TEXT: BOLD CREDITS: REGULAR, BOLD

Friz Quadrata Italic

Thierry Puyfoulhoux

FOR SUCH A SMALL *type family,* Friz Quadrata *has had a long and diverse history. The original design, and first weight, of* Friz Quadrata *was created in 1965 by Swiss designer Ernst Friz, who studied graphics in Zurich with Rudolf Bircher and Walter Koch.* Friz Quadrata *made its first international appearance when Visual Graphics Corporation released the design in the late 1960s as one of the winners of its International Typeface Design competition.*

Several years later, ITC entered into a cooperative arrangement with Visual Graphics Corporation through which Victor Caruso collaborated with ITC to add a bold weight to Friz's original. Both designs then became available through ITC and VGC. For this reason, this family is one of only two typefaces in the ITC library that does not carry the ITC prefix.

Since its introduction as an ITC family in 1973, Friz Quadrata *has suffered from the lack of an italic companion. In 1992, the French designer Thierry Puyfoulhoux submitted his solution to the problem with two weights of* Friz Quadrata Italic. *The ITC Typeface Review Board was delighted by the prospect of finally completing the* Friz Quadrata *family, but knew that the new designs had to be worthy complements to the existing roman designs. This resulted in an unprecedented level of involvement on the part of the Board in the fine-tuning of character shapes and proportions. Puyfoulhoux not only took the guidance in stride, he also proved to be a masterful interpreter of the Board's suggestions.*

Puyfoulhoux, 32, studied calligraphy and typography at the Scriptorium of Toulouse with Bernard Arin, and at the Imprimerie Nationale (the Government Printing Office) in Paris under the direction of José Mendoza, another ITC typeface designer. The* Friz Quadrata Italics *are Puyfoulhoux's first commercially produced typeface design.

Friz Quadrata *is available in Roman and Bold weights, as well as their corresponding italics. Oldstyle figures are available for the new italic designs. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after May 23, 1994, depending on each manufacturer's release schedule.* ITC

Friz Quadrata Bold Italic

Friz Quadrata Italic

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8/10

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from t he understanding used in its planning; the designer must care. In contemporary advertising th e perfect integration of design elements often demands unorthodox typography. It may requir *e the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to i mprove appearance and impact. Stating specific principles or guides on the subject of typograp hy is difficult because the principle applying to one job may not fit the next. No two jobs are iden*

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Friz Quadrata Bold Italic

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THE FRAGMENTED

BY WARREN BERGER

The future of advertising either looks scary or exciting these days, depending upon where you're perched. Talk to a young "hot shop" creative director like Jeff Weiss of Margeotes, Fertitta, Donaher & Weiss or a cutting-edge graphic designer like David Carson and you'll hear that advertising is on the cusp of an era of wide-open experimentation, which could be more stimulating than the "creative revolution" of the 1960s. Talk to a nervous, mid-level creative director at agencies like Lintas or McCann-Erickson and you're more likely to hear dire predictions of slashed budgets, encroachment from Hollywood, and a coming techno-revolution that threatens to destroy "classic" advertising as we know it (strike up the violins!). Both sides are right. In all likelihood, the next five to seven years will be one of the most tumultuous periods in advertising history, bringing a Colgate smile for some and an Excedrin headache for many others. But there's little question that when the dust clears, advertising will look different than it does today. **New & Improved: Audiences, Clients and Media** Change is already occurring all around. Start with the audience: Designers and art directors such as Carson, Weiss, and Wieden & Kennedy's Jelly Helm have demonstrated that the post-Boomers, weaned on MTV and video games, seem to respond to information in more abstract, livelier and quirkier forms. At the same time, this audience is more ethnically and culturally diverse than any other in history. Hence, the classically art-directed, slogan-driven, star-studded, mass-appeal commercial doesn't generate so much as a blip on the radar of this younger audience. Clients are changing, too. They're devoting more resources to direct marketing and other advertising alternatives. They're experimenting with smaller, regional agencies, or in Coca-Cola's case, saying to hell with agencies altogether. (Last year, Coke hired Creative Artists Agency, a Los Angeles talent agency, to handle much of the creative portion of its account.) Finally, as we've heard ad nauseam, the media world is changing. True, there's a certain degree of hype and speculation surrounding the chatter about 500 channels, but even if the new media environment hasn't fully taken shape, we know it's coming. By the end of this year, Time Warner's interactive TV pilot program in Orlando, Florida, should be up and running. Viewers will use a mouse to manipulate commercials on the TV screen: You click for more detailed specs on a product, click again for an elaborate demonstration, click yet again and a coupon prints out alongside your TV set. A more advanced version of this system could conceivably enable viewers to alter the background scenery or the color of a car in a commercial. But even in its present form, this system "irrevocably alters the way advertisers interact with customers," says Time Warner multimedia manager Bruce Judson, who predicts that interactive TV will be rolled out nationwide in the next three to five years. **Ads which are 'Living Brochures'** So what do all of these changes mean in terms of what the commercial of the future will look like? The consensus seems to be that new commercials will have to be faster, smarter, and far more responsive than the old ones. Not to say that there won't be a place for advertising's glib copywriters and visionary art directors–only that they might have to work a little harder. Peter Farago of Farago Advertising, who will help create commercials that run on the Time Warner interactive system, says that ads will still need to attract viewers with a simple, effective hook (a dramatic visual, a great opening line)–but will be required to follow that up with detailed information that comes at viewers in stages, continually tempting them to proceed to the next stage. In some ways, commercials may become more like living brochures, suggests Aubrey Balkind, president of Frankfurt Balkind Partners: "Information and images will have to be structured hierarchically," he says. Balkind thinks graphic designers, as well as video game creators, will play an important role in developing these commercials. Don't expect a lot of high-production glitz and overpaid celebrity endorsers in the commercial of the future. There will be a demand for more in-house production of ads on lower budgets, because clients will need a lot more ads. "Where once you made three commercials, you'll have to produce 30," says Balkind. The reason? If there are 500 channels–or even 150 channels, or 100 options available on one interactive channel–there are going to be a lot more places to put customized commercials. This fragmentation in the media dovetails with the growing diversity of the audience: a channel for every kind of person. The idea of targeted advertising isn't new, but so far the ad industry has done a pretty lousy job of it. Ads for ethnic minorities often do little more than insert actors of a particular ethnicity into Norman Rockwellish commercials; these ads end up being just more wallpaper, albeit in different colors. But when targeting is done with true empathy and sophistication, such as Wieden & Kennedy's resounding Nike campaigns for women, the results are quite effective. For future advertising to succeed, ad creators must become more culturally aware. Account planning and focus groups may help. What might help even more is a deliberate effort by agencies to recruit non-white, non-males into creative departments. Finally, it may be time for advertisers to stop talking about "standing out." More likely, the commercial of the future will blend into the surroundings, like a double agent. "The distinctions between programming and advertising will continue to blur," says Balkind. We've already seen the rise of "infomercials"–and while you may laugh at their lack of sophistication, advertisers are taking them very seriously. What began as a medium for chatty entrepreneurs is now moving to the next level. Microsoft, Braun, Revlon, Mattel and other major companies have either produced or are now producing infomercials. "You'll see infomercials become much more sophisticated, with higher budgets, better directors and more of a storytelling format," says Steve Dworman, publisher of **The Infomercial Marketing Report**.

Print advertising is undergoing a similar blurring of the boundaries that separate editorial from ads. In the last year or two, we've seen a spate of "magalogs," which attempt to disguise a catalog as a magazine. In one of the more bizarre twists in this phenomenon, the clean-cut Land's End catalog recently hired the down-and-dirty playwright David Mamet to pen an essay for its pages; next, we might see John Updike waxing eloquent about Sony headphones. **You Can't Run, You Can't Hide** Of course, this commingling is unsettling because it makes advertising even more insidious than it has been in the past. In the latest video games from Sega, advertising characters and logos are slyly embedded in the game itself. And that kind of infiltration could be just the beginning of things to come. A recent issue of **Wired** magazine raised the fascinating prospect of ad "viruses" that would be planted in the information networks that we use; every time you watch a shower scene on your computer/TV, an image of Ivory soap would sneak into the picture. That's pretty futuristic, but one way or another, advertisers will continue to cross boundaries into programming. They have no choice, after all; if ads aren't camouflaged, we'll all just keep shooting them down with our remotes. In some ways, the coming changes in advertising can be beneficial to all of us–the creatives, the clients, even the audience. If old commercials were like bad salesmen–screaming a rehearsed sales pitch at you as they push the same product on everybody who comes into the store–then maybe new commercials will be like good salesmen. They'll actually listen to you, respond to your needs and give you enough information so that you can make the right choice. On the other hand, they'll be so smooth and friendly you won't even know you're being sold something. Until you notice that you bought the darn thing.

Warren Berger writes about advertising for The New York Times Magazine, Communication Arts, **and** Advertising Age's Creativity.

HEADLINE/SUBHEAD/BYLINE: ITC MIXAGE BLACK TEXT/BIO: ITC ERAS LIGHT, MEDIUM, DEMI, BOLD, ULTRA

What will appear on your 500 channels? Commercials which are faster, smarter and more responsive.

FUTURE OF ADVERTISING

SMOKE and

No Thanks, I'd Rather Have a Lucky

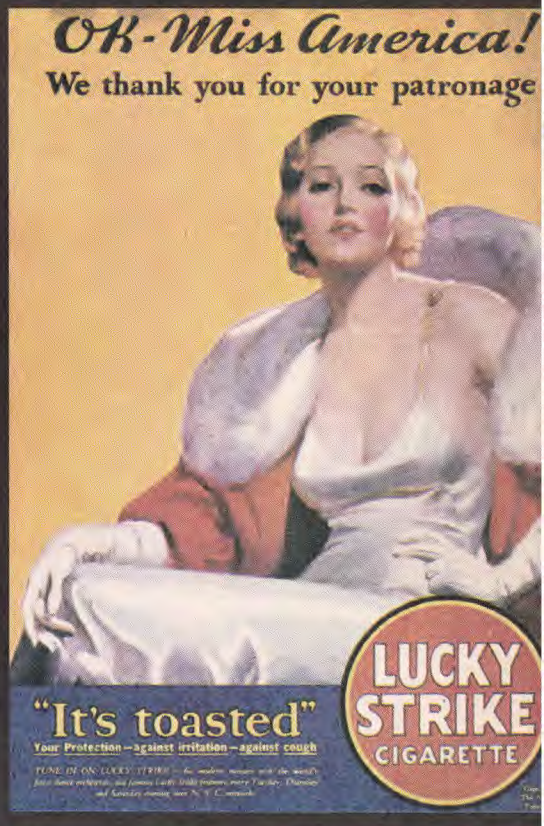
Lucky Strike was America's largest selling cigarette in the '20s and no expense was spared in recruiting more women customers. A series of early 1930s magazine ads featuring stylized paintings of sensual women dressed in their evening finest promoted an image of haute sophistication. In "OK Miss America!" a buxom model wearing a low-cut satin gown is so above the fray that she isn't even holding a Lucky. Which is not the case in the haughty "I do" ad where a sultry, suitably bored bride pauses for a relaxed smoke before commencing her march down the aisle. It is no surprise that cigarettes were marketed as fashion accessories, but these Depression-era ads were not targeted exclusively to women who could afford the fashions. Like the movies, cigarette advertising appealed to every class and income group and suggested the promise of a better life through smoke and mirrors.

A Woman Is Only a Woman, But a Good Cigar Is a Smoke

You've come a long way, baby, from the pre-suffrage era when it was unladylike to smoke. In the early 20th century cigarettes became a cause célèbre, but they were really a smoke screen for attaining more fundamental liberties. One right was linked to the other, so earning the right to vote made it easier to smoke in public. Yet, by achieving first class citizenship, women also became first class tobacco consumers. If women are going to smoke, reasoned the cigarette industry, then why not encourage them to smoke a lot? So by the late teens national cigarette advertisements hinted that smoking was a right. By the 1920s they suggested smoking was a duty.

When You Crave a Snack Reach for a Pack

Starting around 1920, advertising wizards found ways to make cigarettes seductive to women by invoking a Platonic ideal and using Aristotelian logic. They appropriated high culture for a Lucky Strike ad, for example, that borrows Henry Wadsworth Longfellow's poetic line, "First a shadow then a sorrow," to announce that this cigarette had a diet plan. "Avoid that future shadow," states the persuasive copy, "by refraining from over indulgence. If you would maintain the modern figure of fashion." The ad, which shows an idealized color painting of a young American beauty haunted by the double-chinned specter of excess, reads: "We do not represent that smoking Lucky Strike Cigarettes will bring modern figures or cause the reduction of flesh. We do declare that when tempted to do yourself too well, if you will 'Reach for a Lucky' instead, you will thus avoid over-indulgence in things that cause excess weight and, by avoiding over indulgence maintain a modern, graceful form."



by STEVEN HELLER

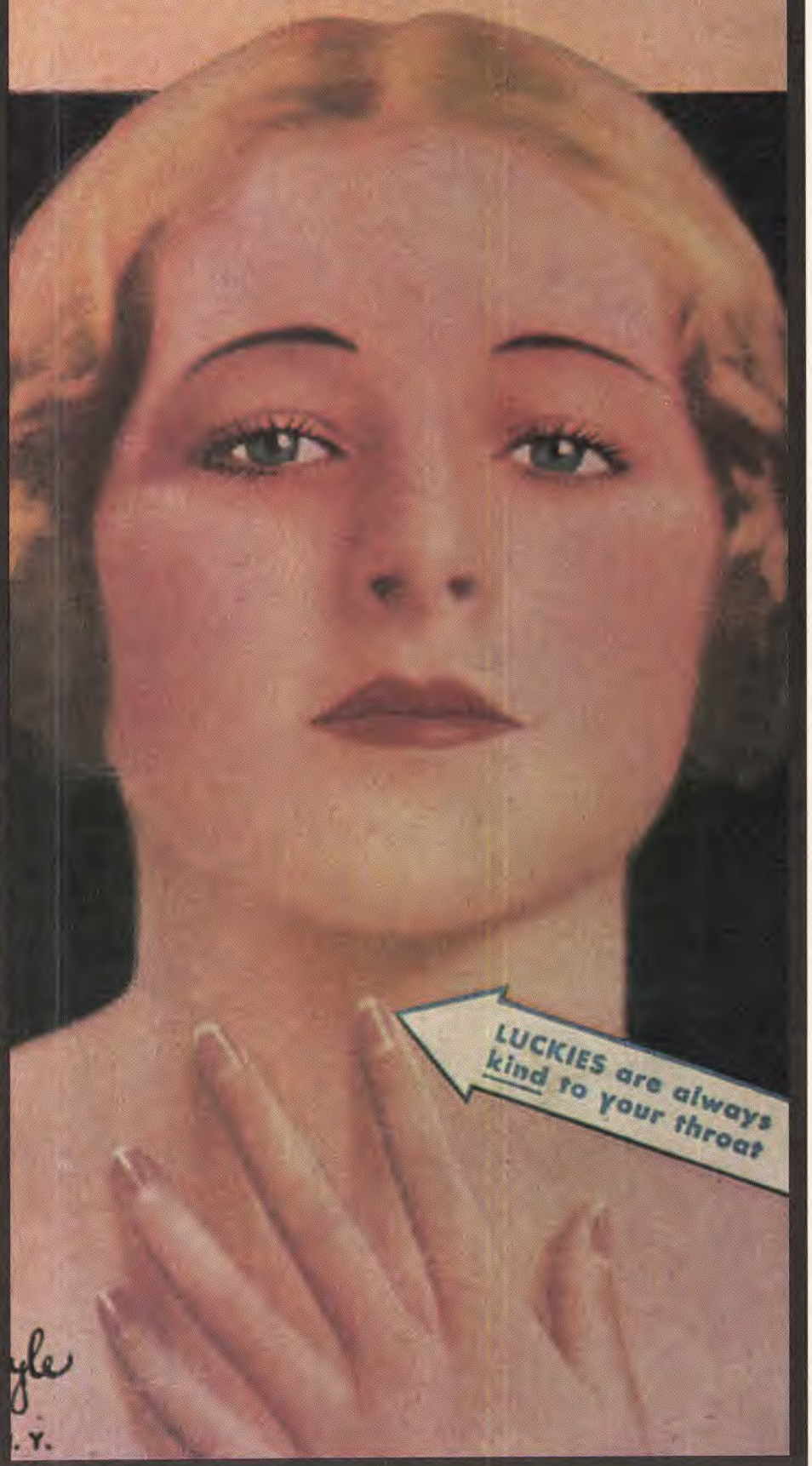
When Tempted Reach for a LUCKY instead

LUCKIES are always kind to your throat

Consider Your Adam's Apple

Cigarettes were a staple—a veritable vitamin supplement—for Depression-weary and war-torn Americans. Yet despite their promise of weight control, cigarettes offered no good health inducements. Even tobacco manufacturers acknowledged that frequent use of their prod-

Your Throat sh Irritants



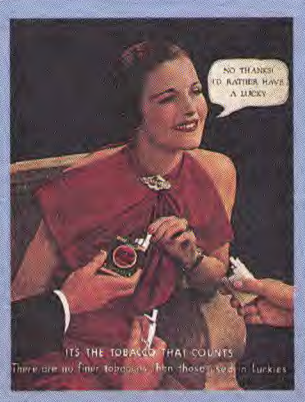
ADVERTISING CIGARETTES TO WOMEN IN THE '20s, '30s AND '40s

IRRORS

ucts resulted in coughing, throat irritation, and raspy voices, although the latter was sometimes promoted as sexy. Yet to deflect public attention away from those ailments, cigarette advertising exploited certain perceived health benefits, such as increased vigor and stamina. Camels asserted that their costlier tobaccos had a stimulating effect, while Lucky Strike took the wholesome approach with their motto "It's toasted," as in an ad that reads: "Everyone knows that sunshine mellows–that's why the 'TOASTING' process includes the use of the Ultra Violet Rays...Everyone knows that heat purifies and so 'TOASTING'...removes harmful irritants that cause throat irritation and coughing." Increasingly concerned with complaints of ill health side effects, by the mid-1930s Lucky Strike had added the following tagline to its ads: "sunshine mellows–heat purifies."

Men played a key role in cigarette advertising for women. They ran the agencies, produced the images, and wrote the copy that created the stereotypical or commercially correct woman. But in clubhouse fashion, men also made fun of their own ludicrous stereotypes. In "Shanghaied by a Silly Salt?...Light an Old Gold" the *Esquire* magazine pinup artist George Petty's voluptuous gal is hit upon by a licentious old gent, but the copy reads that Old Gold is her saving grace: "When a retired skipper proves he is anything but retiring by dropping anchor alongside of you...Offer him

an Old Gold…he'll welcome it like a breeze in the doldrums …while you breeze gracefully away." During World War II men were an implied missing presence in ads that featured women, usually movie stars and starlets, as spokespeople. In a 1943 ad, Betty Grable, star of the movie "Pinup Girl," is presented on a portrait in a soldiers' barracks, reinforcing Chesterfield's assertion that they are overseas "With the boys…" In the same spirit Joan Bennett, dressed in her Women's Volunteer Army uniform, lights up "His cigarette and mine," in one of a long series of Chesterfield testimonials. To soldiers, cigarettes were as valuable as rations, so to the tobacco industry the war was therefore a boon. Ads invoked the image of American boys, exploited the image of American girls, and portrayed cigarettes as American as apple pie. After the war men became active role models in ads targeted down to women. In one from 1949 a picture over the subhead "Lucky Strike presents the man who knows," referring to their expert tobacco buyer, shows a stylish woman collaged against a tobacco leaf, peering out appreciatively as she lights her Lucky.



For Thy Sake, Tobacco I Would Do Anything But Die

Cigarette ads aimed at women during the Depression and war years had one purpose: to seduce by appealing to the conflicting senses of fashion and patriotism. While the stylistic manner of this seduction has changed since these ads were first printed, the method is the same. Ads today continue to appeal to weakness, prop up myth, massage fantasy, and sell that tobacco. Or as Lucky Strike succinctly said in at least one of its ads: "It's the tobacco that counts."

HEADLINE: ITC AVANT GARDE GOTHIC DEMI, BOLD, ITC FENICE ULTRA SUBHEAD/BYLINE: ITC AVANT GARDE GOTHIC BOLD INTRO TEXT: ITC AVANT GARDE GOTHIC BOLD, ITC KABEL ULTRA, BOLD TEXT SUBHEADS: ITC STUDIO SCRIPT TEXT/BIO: ITC CHELTENHAM CONDENSED LIGHT, LIGHT ITALIC

Steven Heller is the co-author of Design For Children *(Watson-Guptill),* Dutch Moderne: Graphic Design From DeStijl to Art Deco *(Chronicle Books), and* American Typeplay *(PBC International).*

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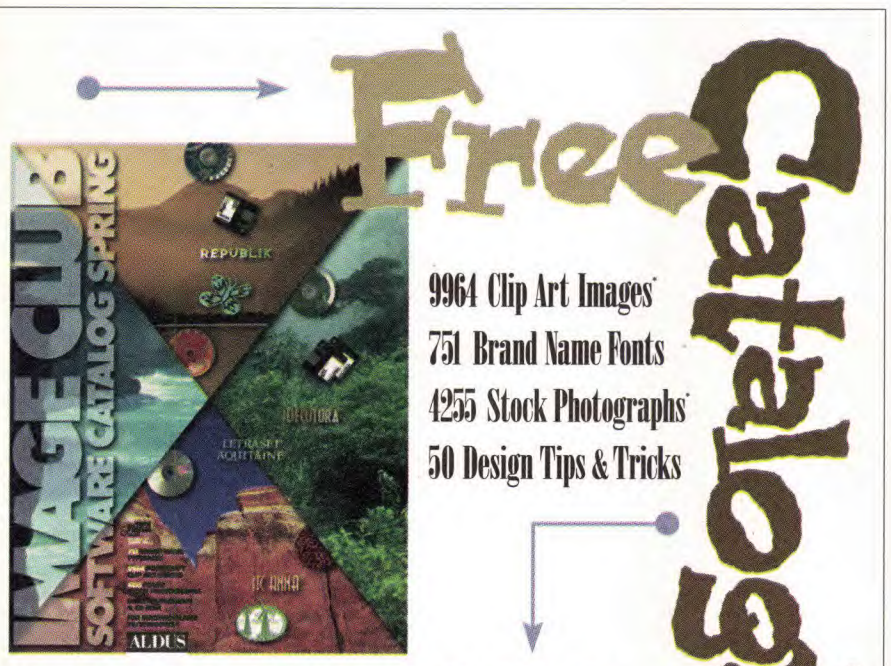

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Circle 311 on Reader Service Card

NEW TECHNOLOGY

by Barry Zuber

N

Software

QuarkXPress for Power Macintosh
Quark, Inc., developers of the page layout program QuarkXPress,® has announced the development of a native version of QuarkXPress for Apple Computer's line of systems based on PowerPC technology. (A native application is one that has been recompiled for the PowerPC chip and takes full advantage of the superior speed of PowerPC technology.) The Power Macintosh version is scheduled for release in the first half of 1994 and will ship on CD-ROM, making it Quark's first product to be produced in this format. Included on the CD-ROM with the new version will be more than $1900 worth of additional software, including Apple Events Scripts, QuarkXPress libraries, two image databases, fonts and a variety of Quark XTensions. For Macintosh. $995. Quark Inc., 1800 Grant Street, Denver, CO 80203. (303) 894-8888. *For more information, circle 422 on reader service card.*

PageMaker and FreeHand for the Power Macintosh
At Apple Computer's international launch event for the new Power Macintosh computer line, Aldus Corporation announced native versions of Aldus PageMaker 5.0 and Aldus FreeHand 4.0. Both applications have been recompiled and optimized to take full advantage of the superior speed of the PowerPC microchip. As a result, PageMaker and FreeHand for the Power Macintosh computer perform between two and ten times faster–depending on the operation–than their counterparts running the faster Quadra computers in Apple's current Macintosh line. Other Aldus products slated for conversion to the Power Macintosh in 1994 are Persuasion, TrapWise, Gallery Effects, Fetch, Color Central and CoSA After Effects, making Aldus the supplier of the largest family of native applications. PageMaker $895, FreeHand $695. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104-2871. (206) 622-5500. *For more information, circle 423 on reader service card.*

Add 3D Impact to Type and Graphics
addDepth is a new graphics application from Ray Dream that allows users to easily add the impact of 3D graphics in all types of business communications. Users can create 3D text and objects either from scratch or from imported clip art and illustrations. Ray Dream has also introduced the *addDepth Wizard*, a graphics assistant that fully automates the creation of 3D graphics. The addDepth Wizard allows the user to choose from dozens of professionally designed 3D graphics templates. Users simply enter their text and select the design they want. For Macintosh and Windows. $149. Ray Dream, Inc., 1804 N. Shoreline Boulevard, Mountain View, CA 94043. (415) 960-0768. *For more information, circle 424 on reader service card.*

New Image Libraries
Letraset has announced the release of three new collections of photographic images designed especially for users of multimedia and desktop publishing applications. The *Letraset® Images for Multimedia and Desktop Publishing* series contains 120 images in each CD collection for use as backgrounds. Images range from standard marble, stone and paper surfaces to the unusual and unimaginable. For example, the Industrial CD offers galvanized backgrounds such as rusted metal and tin cans to manhole covers, Styrofoam peanuts and broken glass. All of the full-screen backgrounds are ready to use in 72 dpi, 24-bit RGB and TIFF format. For Macintosh and IBM compatible computers. $249 per CD; $599 for all three CDs. Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. (800) 526-9073. *For more information, circle 425 on reader service card.*

Create Innovative Effects
Fractal Design Corporation has introduced version 2.0 of *Fractal Design Painter.*® The program offers 70 new features, brushes and functions for

Continued on page 42

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Circle 277 on Reader Service Card

Directory

■ complete family
□ partial family
Bold Face denotes new release

	Typefaces	ITC American Typewriter®	ITC Anna®	ITC Avant Garde Gothic®	ITC Avant Garde Gothic® Cyrillic	ITC Barcelona®	ITC Bauhaus®	ITC Beesknees®	ITC Benguiat®	ITC Benguiat Gothic®	ITC Berkeley Oldstyle®	ITC Bookman®	ITC Bookman® Cyrillic	ITC Caslon No. 224®	ITC Century®	ITC Century® Handtooled	ITC Cerigo™	ITC Charter™	ITC Cheltenham®	ITC Cheltenham® Handtooled	ITC Clearface®	ITC Cushing®	ITC Élan®	ITC Eras®	ITC Esprit®	ITC Fat Face® Cyrillic	ITC Fenice®	ITC Flora®	ITC Franklin Gothic®	Friz Quadrata	**Friz Quadrata Italic**	ITC Galliard®	ITC Gamma®	ITC Garamond®	ITC Garamond® Cyrillic	ITC Garamond® Handtooled	ITC Giovanni®	ITC Golden Type®	ITC Goudy Sans®	ITC Highlander™	ITC Isadora®
Adobe Systems Inc.	PC	□	■	■			■	■	□	■	■	■		■	■				■		■	■		■	■		■	■	□	■		■		□			■			■	■
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Agfa Division, Miles Inc.	PC	□	■	■			■	■	□	■	■	■		■	■				■		■	■		■	■		■	■	□	■		■		□			■			■	■
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Eisner+Flake Designstudios	PC	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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FontShop International	PC	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
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International Typeface Corporation (ITC) is pleased to offer the ITC® Typeface Directory, which details all ITC® typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, squares indicate that the Subscriber offers the complete ITC typeface family. Circles indicate a partial availability for that family. For more information, call ITC Typeface Directory at (800) 634-9325 or Fax (212) 752-4752.

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Valid as of May 19

ITC Isbell®	Italia	ITC Jamille®	ITC Kabel®	ITC Kabel® Cyrillic	ITC Korinna®	ITC Leawood®	ITC Legacy® Sans	ITC Legacy® Serif	ITC Lubalin Graph®	ITC Mendoza Roman®	ITC Mixage®	ITC Modern No. 216®	ITC Mona Lisa® Recut	ITC Mona Lisa® Solid	ITC Motter Corpus™	ITC New Baskerville®	ITC New Baskerville® Cyrillic	ITC Newtext®	ITC Novarese®	ITC Officina® Sans	ITC Officina® Serif	ITC Ozwald®	ITC Pacella®	ITC Panache®	ITC Quay Sans®	ITC Quorum®	ITC Serif Gothic®	ITC Slimbach®	ITC Souvenir®	ITC Stone Informal®	ITC Stone Phonetic® Sans	ITC Stone Phonetic® Serif	ITC Stone Sans®	ITC Stone Serif®	ITC Studio Script®	ITC Studio Script® Cyrillic	ITC Symbol®	ITC Syndor®	ITC Tiepolo®	ITC Tiffany	ITC Usherwood®	ITC Veljovic®	ITC Weidemann®	ITC Zapf Book®	ITC Zapf Chancery®	ITC Zapf Chancery® Cyrillic	ITC Zapf Dingbats®	ITC Zapf International®	
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This directory was produced using desktop publishing technology. It went from disk to film to printer.

NEW ITC SUBSCRIBERS

NewGen Systems Corporation

NewGen Systems Corporation (Fountain Valley, CA) signed a licensing agreement with International Typeface Corporation (ITC) in order to bundle ITC® typfaces in its FontPac™ SCSI hard drive font bundle. Since it was founded in 1988, NewGen has established itself as a worldwide leader in high-resolution, high-performance printing solutions. NewGen manufactures printers with resolutions of up to 1200 dpi output in 12 x 19.5" formats for virtually any printing need. Its printers are available in the United States and in over 90 countries around the world through select distributors and key resellers.

NewGen Systems Corporation
17550 Newhope Street
Fountain Valley, CA 92708
Phone: (714) 641-8600
Fax: (714) 641-2800

Visualogik Technology & Design

Visualogik Technology & Design ('s-Hertogenbosch, The Netherlands) designs and manufactures digital fonts, logos and pictograms by utilizing various kinds of software, including its own. It specializes in custom products and corporate identity components. Visualogik and International Typeface Corporation (ITC) recently concluded a licensing agreement enabling Visualogik to offer ITC® typefaces within its IDEE!™ software, a digital corporate identity program. Visualogik will also produce ITC® fonts using its Visualogik® fonttechnology.

Visualogik Technology & Design
P.O. Box 1953
5200 BZ 's-Hertogenbosch
The Netherlands
Phone: +31-73-132-747
Fax: +31-73-142-107

Continued from page 38

both Macintosh and Windows computers. Color separation, magic wand and photo compositing allow Painter users to incorporate photo image design into their artwork and output the final image into four-color separations for printing. Common photo design features such as resize, equalize, highpass, posterize, sharpen, soften, motion blur, scale, distort, flip horizontal/vertical are all included. For Macintosh and Windows. $399. Fractal Design Corporation, 335 Spreckels Drive, Aptos, CA 95003. (408) 688-5300. *For more information, circle 426 on reader service card.*

One-Button Scanning

OFOTO version 2.0 is a software product that provides one-button scanning and high-quality color printing capabilities. OFOTO operates on most popular flatbed color scanners including those made by Agfa, Hewlett-Packard, Microtek, Canon and UMAX. With a click of the Autoscan button, the program automatically scans and classifies the image as a color photo, grayscale photo, or black-and-white line art and adjusts resolution and bit depth accordingly. OFOTO then straightens, crops and sharpens the images. For Macintosh and Windows. $295. Light Source Computer Images, Inc., 17 East Sir Francis Drake Boulevard, Suite 100, Larkspur, CA 94939. (415) 461-8000. *For more information, circle 427 on reader service card.*

Stock Photos on CD-ROM

PhotoDisc, a leader in stock photography on CD-ROM, has expanded their collection of high-quality images. *Sports & Recreation, Volume 10,* features a wide variety of sports and and recreational activities in football, baseball, basketball and bowling to white water kayaking, roller-blading and darts. *Retro Americana Collection, Volume 11,* focuses on a variety of black-and-white stock photos from the 1920s through the 1960s by recording American culture during those eras. *Food & Dining, Volume 12* covers everything from apple pie and hot dogs to sushi and baklava. For Macintosh and Windows. Each volume is $299. PhotoDisc Inc., 2013 Fourth Avenue, Fourth Floor, Seattle, WA 98121. (206) 441-9355. *For more information, circle 428 on reader service card.*

Billing and Invoicing Software

Desktop Graphic Services has announced the release of *MacDesign Billing,* a series of invoicing and billing templates for owners of FileMaker Pro.® MacDesign Billing is a complete system for estimating, invoicing and billing clients. Included are estimate and invoice layouts, an automatic statement generator, accounts receivable and year-to-date summary reports. The software also includes *MacDesign Rolodex*, a database for client contacts that automatically inserts information into billing records. For Macintosh. $49 to $129 based on modules; or $349 for all modules. Desktop Graphic Services, 2265 Westwood Boulevard, #105, Los Angeles, CA 90064. (310) 391-5275. *For more information, circle 429 on reader service card.*

CD-Quality QuickTime Sound Editor

SoundEdit® 16 is a powerful 16-bit, QuickTime-compatible sound editor capable of recording and playback of multi-track CD-quality soundtracks without special hardware. SoundEdit 16 allows users to manipulate and shape sounds to meet their creative needs. Over 300 SoundEffects from The Hollywood Edge are bundled with the program. Windows users can also access the power of SoundEdit by editing and saving sound files in the Windows format. For Macintosh. $379. Macromedia, 600 Townsend, San Francisco, CA 94103. (415) 252-2000. *For more information, circle 430 on reader service card.*

Prepress

Faster RIP Technology

Hyphen has announced a new architecture to take advantage of the multitasking power in their *PostScript Level 2 SPARC®-based Raster Image Processor.* Key features include support for multiprocessing operating systems which provide the ability to utilize parallel processing and multithreading technologies. As PostScript files are interpreted, they are converted into a flexible, resolution-independent display list called GList. The GList files are then passed to the rasterization phase, where they can then be split among multiple CPUs for parallel processing, providing huge output gains in RIP efficiency. Hyphen Inc., 181 Ballardvale Street,

Continued on page 46

parts on a platter!

(Get 'em while they're art.)

Swell news from FontHaus! Now you can get the complete Art Parts collection—thirteen sets! five of them brand new!—on a single, shiny, unlocked compact disc. S'wonderful! S'affordable, too. Only $399 for over 650 Art Parts—why, that's only pennies per part! The CD-ROM is Mac only for now, but PC people and the CD-impaired can relax, 'cause these puppies like floppies, too.

Pssst! Buy the whole Art Parts collection and there's a free font in it for you!

Catch our new parts!

Arf! FontHaus just unleashed five new sets of Art Parts, each one a champion: Entertainment, Health & Medical, Sports & Recreation, Patterns and Occupations (see samples at left). Now there are thirteen different sets of Art Parts for you to collect! Tail Wag! Art Parts are EPS (Encapsulated PostScript) images for the Macintosh and WMF (Windows Metafile) images for the PC. They're well-behaved and can be opened, modified and printed by any format-friendly illustration or layout program. Drool! Slobber! Art Parts are easy to use, easy to love. Only $49 per set (each set has 50 or more illustrations). Take some home today!

To get your FREE Art Parts poster showing all 13 sets, or to place an order, call FontHaus toll-free from the USA or Canada **800 942 9110.**

Art Parts ... can't take your paws off 'em. Woof.

FontHaus Inc.
1375 Kings Highway East
Fairfield, CT 06430 USA

FONT HAUS

Animals

Animals: alligator, amoeba, ants, armadillo, baboon, barracuda, bat flying, bat hanging, bear cub, bee, black widow, blackbird, brontosaurus, buffalo, bull, cat, chicken, cow, dodo, dog 1, dog 2, elephant, flamingo, frog, gila monster, giraffe, gorilla, kangaroo, kiwi, mouse, octopus, opossum, panda, penguin, pig, porcupine, race horse, rhino, shark, sheep, skunk, snail, snake, swan, tiger, tortoise, tyrannosaurus, vulture, walrus, whale, and zebra.

Health/Medical

Health/Medical: ambulance, bandage, brain, caduceus, capsule, chicken soup, condom, cotton swab, crutches, dental chair, dental floss, dr. bag, dressing, dumbbells, EKG, elixir, emergency, exercycle, eye chart, false teeth, glasses, healthy foods, healthy man, healthy woman, heart, hospital, hospital bed, hospital food, hospital gown, hypo, insurance, IV stand, man on scale, medicine, Mr. Doughnut, natural food, nurse shoes, office scale, pills, preggers, prescription, red cross, reflex hammer, scale, smile, specimen cup, stethoscope, stitches, sun protection, thermometer, toe tag, tongue depressor, tooth, toothbrush/paste, unhealthy foods, waiting room, walker, walking wounded, X bandage, x-ray guy, and x-ray/hand.

Business & Travel

Business: 3.5" disk (2), bag o'money, carrot/stick, cash register, check, coffee mug, credit cards, dollar bill, envelope, fax machine, file cabinet, floppy, kitchkiking exec., knife, mac, mad boss, paperwork (2), parcel, PC, pen 1 & 2, pepto, rubber cement, safe, sharpener, silver coins, t-square, tape, telephone (2), trash can, typewriter, wingtips. Travel: Air control, airplane (3), bike, bus, car, car/trailer, covered wagon, delivery car, galley, hot air balloon, moving van, parachuting, rocket ship, signpost, skateboard, suitcase, taxi, traffic, train (2), trunk, and ugly tourist.

Holidays

New Years: baby new year, champagne/goblet, father time, Jan. 1st, midnight clock. Valentine's Day: cupid, heart, man w/heart. Presidents & Dingbats: Abe, George, borders (4), word balloons (4). St. Patrick's Day: leprechaun, pot o'gold, shamrock. Easter: bunny, Easter basket, Easter egg. 4th of July: America points, banner, firecrackers (2), Old Glory, Statue of Liberty, Uncle Sam's hat. Halloween: headstone, Jack o'lantern, man in the moon, scare-dee cat, skeleton, skeleton hand, trick or treat, witch. Thanksgiving: cornucopia, fall leaves, pilgrim's hat, turkey. Hanukkah: dreidel, menorah, star of David. Christmas: bells, Christmas tree, elf, elf w/ reindeer, elf welding, ornament, Santa, St. Nick, wreath. Party stuff: balloons, cake, gifts, hats.

Nature/Environment

Nature/Environment: acorns, aluminum can, barrel cactus, bear, bird bath, bird prints, chemicals, clouds, compost, coral reef, dripping faucet, earth (2), flying birds, garbage, garbage truck, garden, garden stakes, garden tools, grass, hoof prints, island, leaves, log, log cabin, lone pine, man prints, mom bird, mountains, newspapers, oak, palm tree, paw prints, phases of moon, pine cones, pine trees, plastic bottle, prickly car, recyclable logo, recycle bins, recycled logo, road trash (4), rocks, saguaro cactus, seaweed, shells, shrubs (3), skull, stars, sun, tall palms, toxic waste, trees (2), tree hugger, turd, water, water cycle, water drop, weather vane, and what a dump.

The free part.

(You're soaking in it!) Order the complete Art Parts collection on disk or CD-ROM and you'll receive the NEW font "Regular Joe" FREE. Nice font. This is what it looks like. This. You're reading it. Get it?

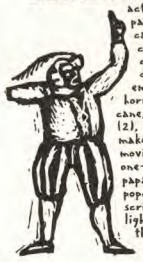
Dingbats

Dingbats: various punctuation marks (13), 1 ton, alarm clock, American flag, anchor, anvil, apple, armadillo, arrows (8), atom, atom bomb, baseball, bold face, bomb, bone, books, borders (12), box, box w/check, box w/X, boxer shorts, buildings (3), caps, clock, club, diamond, heart, spade, cup o'joe, dice, dollar, dotted line, eraser, eyeball 1, eyeball 2, fire hydrant, football, form, golf ball, hammer etc., hand & quill, happy feet, house, jet, key, lips, man on film, mechanical, mousetrap, okay, open hand, pencil, pointing finger, poison, send signals, shake hands, skull/bones, solar system, stop sign, sunbathing, tank, tax time, television, toilet, traffic light, valuable gem, x-ray, and yin yang.

Occupations

Occupations: anchor man, anchor woman, architects (2), astronomer, barber, bartender, bumpkin, butcher, carpenter, chefs (2), chemist, chimney sweep, coach, crook, daredevil, designer, doctors (2), dog catcher, execs (2), farmer, fireman, garbage man, gigolo, golfer, hacker, jackhammerist, judges (2), lumberjack, middle manager, minister, naturalist, Norton, padre, painters (2), paramedic, pizza guy, plumber, politicians (2), salesman, secretary, steel worker, teachers (2), traffic cop, trucker, waiter, and waitress.

Entertainment



Entertainment: action!, actor/fright, actor/ham, actor/tree, agent, back stage pass, boob tube, boom, box office, cameraman, can o'laughs, casting couch, CD, conductor, curtain time, director, director's chair, dressing room, emcee, entourage, film, french horn, grand piano, guitar, hat & cane, hollywoodland, Klieg lights (2), lighting, limo, magician, makeup table, masks, microphone, movie camera, movie screen, note, one-armed bandit, oscar, paparazzi, payola, pick a card, popcorn, prop guy, record, sax, script, script girl, soft drink, spot light, stereo, take two, talk show, the tattler, tickets, TV camera, ventriloquist, and violin.

Patterns

Patterns: an assortment of textures, frames, patterns and pattern tiles. Way cool.

Face Parts

People

People: angel, BBQ man, Carmen, chef, cowboy, cowgirl, Custer, dancing skeleton, Devil, doctor, E. Allan Poe, exec. @ desk, exec. man, exec. woman, family, felon, flying man, flying woman, Frankenstein, gangster, graduate, Jackie Robinson, janitor, judge, juggler, king, lion tamer, Louis XIV, man w/dog, Mr. Death, Mr. Ed, play ball, Pope, prospector, queen, robot, Roman, secret service, Shakespeare, Sitting Bull, slob, super hero, Uncle Sam, Vincent, Virginia Wolfe, visiting grandma, witch, woman, woman briefing, and woman under dryer.

Food

Food: 3-minute egg, apple, apple slice, banana split, bananas, burger, butter, can o'pop, carrot, cherries, chili, Chinese takeout, cookie, corn, fork, fortune cookie, french bread, fried chicken, fried eggs, fries, fruit stand, garlic, gherkin, glass/ice, gouda cheese, grapes, green salad, happy birthday, hero sandwich, hors d'oeuvres, hot cakes, hot dog, ice cream cone, ketchup, knife, lemon/line, malt w/ straw, martini, Mexican food, milk, mug o'coffee, mustard, oil/vinegar, omelette, onion, orange/slice, pan etc., peanuts, peas, pizza, plate, radishes, roll, salt/pepper, sandwich, sausage/kraut, shish kebab, slab o'pie, slaw, smoked ham, spaghetti, spatula, spoon, squash, sushi, Swiss cheese, syrup, T-bone, taco, tomatoes, toilette, tropical drink, waffles, watermelon, whisk, white bread, and wooden spoon.

Sports/Recreation

Sports/Recreation: ballpark, barbell, baseball cap, baseball gear, bedroll, bowling, boxing, boxing gloves, bug off, bungee jumper, camp fire, camping essentials, cannonball, checkered flag, chess, cooking gear, cyclist, duffel bag, fetch, football, football helmet, football play, frisbee, goal post, goalie, golf ball, gymnast, hammock, hang gliding, hiker, hiking boots, hockey stick, hoops, horseshoes, jockey, kayak, lure, obnoxious fan, Olympic rings, Olympic torch, pennant, picnic, ref, sailing, skier, sneakers, soccer, soccer ball, stadium, Sunday drive, sunscreen, surfing, tennis, tennis balls, tent, warm socks, and weekend warrior.

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S P E C T R U M

Circle 212 on Reader Service Card

Continued from page 42

Wilmington, MA 01887. (508) 988-0880. *For more information, circle 431 on reader service card.*

Multitasking Speeds Prepress Work

Hyphen *Spectraserver 3* can perform several prepress management tasks, including graphic storage, OPI picture replacement and print spooling. Spectraserver is designed to resolve critical throughput problems, including the management and movement of high-resolution graphics on the network and the distribution of jobs to the designated or next available RIP. Hyphen Inc., 181 Ballardvale Street, Wilmington, MA 01887. (508) 988-0880. *For more information, circle 432 on reader service card.*

Scanning and Separation Software

ColorQuartet 3.0 is the latest version of scanning and separation software that is designed to run on standard hardware and software platforms, rather than using proprietary solutions. Version 3.0 of ColorQuartet uses software algorithms to perform CMYK separations on the fly. Unsharp masking is performed on the fly as well and can be applied to both RGB and CMYK scans. ColorQuartet is the first color handling program that can scan to CMYK using either its own separation tables or ones imported from other suppliers' color management systems such as Agfa FotoTune, Efi Cachet, Adobe Photoshop and Apple ColorSync. For Macintosh and Windows. $1650. ScanView, Inc., 330 Hatch Drive, Suite A, Foster City, CA 94404. (415) 378-6360. *For more information, circle 433 on reader service card.*

Affordable Drum Scanner Hits the Market

ScanView has developed an entry-level compact drum scanner named the *ScanMate Magic*. The ScanMate Magic offers professional-level drum scanner quality at an affordable price. With a density range of 3.0, a large color range and a price of only $13,000, the ScanMate Magic is the least expensive drum scanner on the market. The ScanMate Magic is supplied with easy-to-use plug-on software for Photoshop as standard equipment and supports the company's award-winning ColorQuartet software for scanning and separation. For Macintosh and Windows. $13,000. ScanView, Inc., 330 Hatch Drive, Suite A, Foster City, CA 94404. (415) 378-6360. *For more information, circle 434 on reader service card.*

Prepress Software on the Information Highway

Agfa now offers a full complement of *ColorTags* for their color management software downloadable from CompuServe. More and more people are using color devices on the desktop, such as scanners and printers. This has prompted the need for color management software like FotoTune, which allows users to calibrate colors of each device so that "what you see is what you get." ColorTags are software files which describe the color behavior of each device when using FotoTune. The company also provides free technical support through CompuServe, allowing users to ask Agfa questions regarding prepress. Agfa Division, Miles Inc., 100 Challenger Road, Ridgefield Park, NJ 07660. (201) 440-0111, ext. 4672. *For more information, circle 435 on reader service card.*

Color Matching from Scan to Print

Electronics for Imaging, Inc. is now shipping *EFICOLOR Works*, an all-in-one color management application that provides users with a complete set of tools to accurately match colors throughout their workflow. The software package features an extensive library of color profiles that characterize the capabilities and limitations of devices, from scanner to monitor, and translates colors into a universal language for consistent output. For Macintosh. $199. Electronics for Imaging, Inc., 2855 Campus Drive, San Mateo, CA 94403. (415) 286-8600. *For more information, circle 436 on reader service card.*

Hardware

Next Generation Macintosh Computers Debut

Apple Computer, Inc. has unveiled *Power Macintosh*, a new line of Apple Macintosh computers that offers the power of workstation systems and the capability to run applications created for Macintosh, MS-DOS and Microsoft Windows. The Power Macintosh is based on the PowerPC 601 microprocessor, a joint development by Apple,

IBM and Motorola. When running new versions of native software optimized for PowerPC, Power Macintosh systems offer two to four times the performance of existing 680x0-based Macintosh computers. More than 150 software developers worldwide have commited to shipping PowerPC native versions, the first among them are graphics and publishing applications (See p. 38). List prices range from $1819 for the Power Macintosh 6100/60 base system with 8MB RAM and a 160MB hard disk to $4249 for the Power Macintosh 8100/80 base system with 8MB RAM and a 250MB hard disk. Apple Computer, Inc., 20525 Mariani Avenue, Cupertino, CA (408) 996-1010. *For more information, circle 437 on reader service card.*

PowerPC Graphics Cards

Radius Inc. has also announced availability of its display, graphics acceleration and digital video products for the Power Macintosh. The products include Radius' *IntelliColor, PrecisionColor, Pivot, Color Pivot, LeMansGT* and *PrecisionColor Pro.* Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. (408) 434-1010. *For more information, circle 438 on reader service card.*

Larger Monitors Increase Design Productivity

The *SuperMatch 21T XL* is a 21" diagonal display for use in professional design applications. The display supports multiple resolutions, including the highest in the industry at 1600x 1200 dpi. At 1600x1200 pixel resolution, the SuperMatch 21T XL color display offers 92% more viewable work area than standard two page display resolution (1152 x 870 dpi.) For Macintosh. $2599. SuperMac Technology, Inc., 215 Moffett Park Drive, Sunnyvale, CA 94089. (408) 541-6100. *For more information, circle 439 on reader service card.*

Affordable High-Res Printers

The *SelectPress 600* is a new printer by GCC Technologies that provides 11" x 17" output at a resolution of 600x600 dots-per-inch. The SelectPress 600 offers edge-to-edge printing with bleed capabilities on page sizes up to 11" x 17" for printing two-page brochures or catalog spreads. The printer is designed to perform in multi-platform environments via serial or parallel connections, as well as network using AppleTalk® and Ethernet. Equipped with a 40 megabyte internal hard disk, the printer stores downloaded fonts for faster printing and allows for the convenient addition of software enhancements. For Macintosh and Windows. $4499. GCC Technologies, 209 Burlington Road, Bedford, MA 01730-9143. (800) 422-7777. *For more information, circle 440 on reader service card.*

The *SelectPress 1200* provides 1200 x 1200 dots-per-inch resolution for producing camera-ready output. In addition, the printer handles paper sizes up to 12" x 19," allowing full bleed spreads or tabloid-size pages to be printed with crop marks. A 160 megabyte internal hard disk stores downloaded fonts. For Macintosh and Windows. $7499. GCC Technologies, 209 Burlington Road, Bedford, MA 01730-9143. (800) 422-7777. *For more information, circle 441 on reader service card.*

Low-Cost PostScript Color Printer

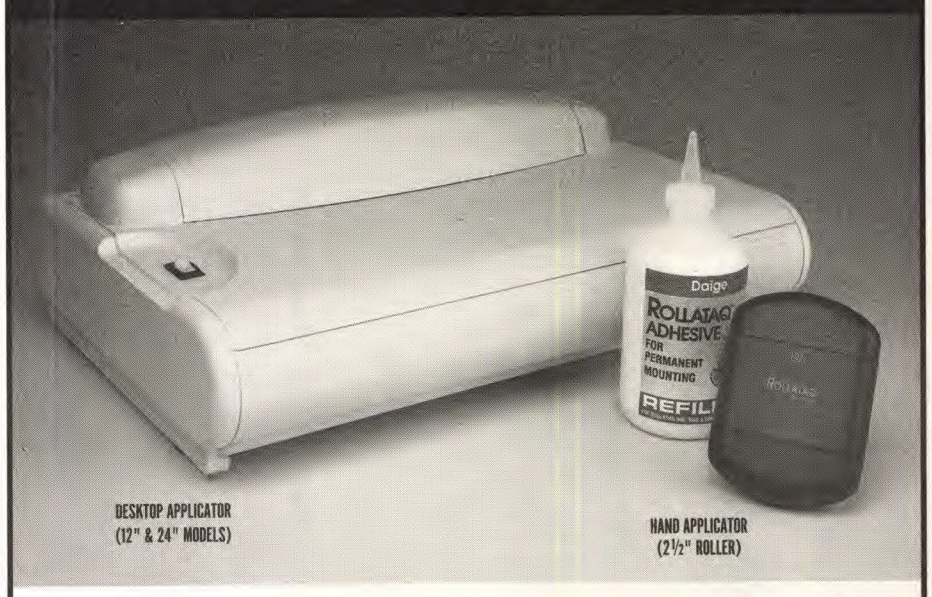
Brother International Corporation has introduced a full color, plain paper PostScript printer using solid ink jet technology. The *HS-1PS2* is a true plain paper printer that can also print transparencies. The HS-1PS2 features Photo Print technology for reproduction of Kodak PhotoCD® images, 66 scalable fonts, automatic emulation selection and automatic intelligent interface switching. The printer is the only one in its class which has been granted Energy Star approval by the Environmental Protection Agency for its energy-saving design. For Macintosh and Windows. $8995. Brother International Corporation, 200 Cottontail Lane, Somerset, NJ 08875-6714. (908) 356-8880. *For more information, circle 442 on reader service card.*

Flatbed Scanner Increases Dynamic Range

UMAX Technologies, Inc. has begun shipping a new "second generation" flatbed scanner that provides higher resolution, faster scanning and better quality. The *PowerLook* is a 30-bit flatbed color scanner that offers an affordable alternative to higher priced drum scanners. The PowerLook has a dynamic range of 3.0, allowing users to detect very subtle differences in color levels from light to dark. Other features include a

Continued on page 52

INTRODUCING A PERMANENT ADHESIVE SYSTEM YOU'LL WANT TO STICK WITH



Daige introduces ROLLATAQ™, a revolutionary new cold adhesive system that makes spray adhesives, rubber cement and double-sided film adhesives obsolete. If you need to create presentations or mount photos, lithographs, labels and displays, you cannot afford to be without the Rollataq system. There are no fumes, no overspray, no waiting and no waste with Rollataq, so it preserves your environment, your schedule and your budget.

It's fast. Rollataq requires no heat, no warm-up time and takes just one second to apply a bump- and bubble-free coating.

It's permanent. Rollataq adhesive forms a clear film that will not bleed through even the thinnest paper. The coating is not "sticky," making repositioning easy. Once in position, burnishing the material creates a strong bond that won't yellow, crack or peel.

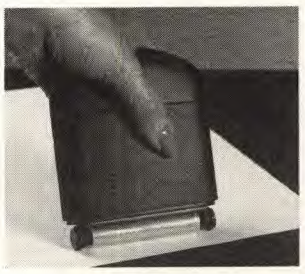
It's safe. Rollataq adhesive is completely nontoxic, emits no hazardous fumes or odors and cleans with water.

It's economical. Rollataq can save thousands of dollars per year over conventional adhesives and self-adhesive labels.

The Rollataq system features three applicators; Model 2400 with a 24" width, Model 1200 with a 12" width, and Model 300, a convenient hand-held unit with a 2½" width.

Just switch on the ROLLATAQ desktop applicator, lift the hinged lid, and feed your material through the rollers.

Mount your material and roll to create a permanent bond. The adhesive stays positionable for ten minutes.



The ROLLATAQ hand applicator rolls a 2½" strip of adhesive and requires no electricity—perfect for jobs in and out of the office.

Refilling the applicator is as easy as opening the top and pouring the adhesive—there's no mess or spillage.

For more information or for a dealer near you, please call toll free

1-800-645-3323

Daige Inc.
One Albertson Avenue
Albertson, NY 11507
516-621-2100
Fax 516-621-1916

Circle 245 on Reader Service Card

ITC TYPEFACE COLLECTION

Library

Summer 1994

The typefaces shown on these pages represent the complete collection of ITC typefaces as of May 21, 1994

International Typeface Corporation operates under this name domestically and in foreign countries and is known as "ITC." ITC and its typeface names are registered trademarks of International Typeface Corporation in certain countries. In addition, ITC typefaces are protected by design legislation and copyrights in certain countries. (See ITC specimen booklets.)

*Protected by United States patent Des. 317,621, 324,535, 323,849, 322,985, 325,042, 325,219.

a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA®

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEESKNEES®

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

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ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Century® Handtooled
Bold
Bold Italic

ITC Cerigo™
Book with Swash
Book Italic with Swash
Medium
Medium Italic
Bold
Bold Italic

ITC Charter™
Regular
Regular Italic
Bold
Bold Italic
Black
Black Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
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ITC Cheltenham® Handtooled
Bold
Bold Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
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ITC Cushing®
Book
Book Italic
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ITC Elan®
Book
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ITC Eras®
Light
Book
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ITC Esprit®
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Medium Italic
Bold
Bold Italic
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ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
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Ultra
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ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
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Demi Italic
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Book Condensed Italic
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Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Regular
Italic
Bold
Bold Italic

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ITC Galliard®
Roman
Italic
Bold
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Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
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ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Garamond® Handtooled
Bold
Bold Italic

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
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Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
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ITC Highlander™
Book
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ITC Isadora®
Regular
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ITC Isbell®
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ITC Jamille®
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ITC Kabel®
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Demi
Bold
Ultra

ITC Korinna®
Regular
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Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
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Kursiv Heavy

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ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
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ITC Legacy® Sans
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy® Serif
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
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Demi Condensed Oblique
Bold Condensed
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m

ITC Mendoza Roman®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa® Recut

ITC Mona Lisa® Solid

ITC Motter Corpus™
Regular
Condensed

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ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
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Medium
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ITC Officina Sans®
Book
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ITC Officina Serif®
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Bold
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ITC Ozwald®

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ITC Pacella®
Book
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Medium
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Bold
Bold Italic
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ITC Panache®
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Book Italic
Bold
Bold Italic
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ITC Quay Sans®
Book
Book Italic
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Medium Italic
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Black Italic

ITC Quorum®
Light
Book
Medium
Bold
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ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone®
Phonetic Sans
[aɪ tiː siː stəʊn
fəʊˈnɛtɪk sænz]

ITC Stone®
Phonetic Serif
[aɪ tiː siː stəʊn
fəʊˈnɛtɪk ˈsɛrɪf]

ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script®

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
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ITC Syndor®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

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ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
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Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

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ITC Usherwood®
Book
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Medium
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Bold Italic
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ITC Veljovic®
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Bold Italic
Black
Black Italic

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ITC Weidemann®
Book
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ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC

ITC NON-LATIN

ITC Boutros Calligraphy™

بطرس مسطرة أبيض
Light

بطرس مسطرة أبيض مائل
Light Italic

بطرس مسطرة متوسط
Medium

بطرس مسطرة متوسط مائل
Medium Italic

بطرس مسطرة أسود
Bold

بطرس مسطرة أسود مائل
Bold Italic

ITC Boutros Kufic™

بطرس كوفي أبيض
Light

بطرس كوفي أبيض مائل
Light Italic

بطرس كوفي متوسط
Medium

بطرس كوفي متوسط مائل
Medium Italic

بطرس كوفي أسود
Bold

بطرس كوفي أسود مائل
Bold Italic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض
Light

بطرس كوفي حديث أبيض مائل
Light Italic

بطرس كوفي حديث متوسط
Medium

بطرس كوفي حديث متوسط مائل
Medium Italic

بطرس كوفي حديث أسود
Bold

بطرس كوفي حديث أسود مائل
Bold Italic

ITC Boutros Rokaa™

بطرس رقعة متوسط
Medium

ITC Boutros Setting™

بطرس صحفي أبيض
Light

بطرس صحفي أبيض مائل
Light Italic

بطرس صحفي متوسط
Medium

بطرس صحفي متوسط مائل
Medium Italic

بطرس صحفي أسود
Bold

بطرس صحفي أسود مائل
Bold Italic

ITC Latif™

لطيف أبيض
Light

لطيف أبيض مائل
Light Italic

لطيف متوسط
Medium

لطيف متوسط مائل
Medium Italic

لطيف أسود
Bold

لطيف أسود مائل
Bold Italic

ITC Avant Garde Gothic® Cyrillic

ITC Авангард Готик нормальный
Book

ITC Авангард Готик нормальный
Book Oblique

ITC Авангард Готик полужирный
Demi

ITC Авангард Готик полужирный наклонный
Demi Oblique

ITC Bookman® Cyrillic

ITC Букман светлый
Light

ITC Букман светлый курсив
Light Italic

ITC Букман полужирный
Demi

ITC Букман полужирный курсив
Demi Italic

ITC Fat Face® Cyrillic

ITC Фэт Фэйс

ITC Garamond® Cyrillic

ITC Гарамон светлый
Light

ITC Гарамон светлый курсив
Light Italic

ITC Гарамон жирный
Bold

ITC Гарамон жирный курсив
Bold Italic

ITC Kabel® Cyrillic

ITC Кабель нормальный
Book

ITC **Кабель ультра**
Ultra

ITC New Baskerville® Cyrillic

ITC Нью Баскервиль нормальный
Roman

ITC *Нью Баскервиль курсив*
Italic

ITC Нью Баскервиль жирный
Bold

ITC Нью Баскервиль жирный курсив
Bold Italic

ITC Studio Script™ Cyrillic

ITC Студио Скрипт

ITC Zapf Chancery® Cyrillic

ITC Цапф Чансери

ITC DISPLAY TYPEFACES

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book®
Regular Roman
Regular Italic
Bold Roman
Bold Italic
X-Bold Roman
X-Bold Italic

ITC Bookman Outline with Swash®

ITC Bookman Contour with Swash®

ITC BUSORAMA®
LIGHT
MEDIUM
BOLD

ITC Caslon Headline®

ITC/LSC Caslon No. 223®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
X-Bold
X-Bold Italic

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda®
Light
Regular
Bold

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

Agfa Division. Miles Inc. Typographic Systems. 90 Industrial Way. Wilmington, MA. 01887. USA. **508. 657. 8568** [FAX]

WELCOME

to the AgfaType Idea Catalog.

NUMBER ONE

THIS IS OUR FIRST ISSUE, AND WE ARE LOOKING FORWARD TO A REGULAR RELEASE OF NEW CATALOGS, EACH WITH A NEW THEME.

We created the AgfaType Idea Catalog with you, **the designer**, in mind.

A NEW CONCEPT. Most type catalogs are bigger than the phone book. And we have all those typefaces too. But you don't have time to look at a phone book to pick a typeface. **The AgfaType Idea Catalog provides a genuine alternative** - 48 pages of typeface selections by professionals like you, that set a tone and have a look.

There's even more inside the AgfaType Idea Catalog where creative ideas and stimulating images abound. Issue Number One features typefaces selected by 14 of Chicago's leading graphic designers and art directors, together with full-page artworks created exclusively for this issue, and inspirational thoughts from each of them. It's all put together by Chicago designer Carlos Segura of Segura Inc. in the very latest style, with images from Hatch Show Print of Nashville.

Agfa offers all the most popular typefaces on our award-winning AgfaType CD-ROM and on floppy disk, including The Adobe™ Library, the Agfa® PostScript™ Library, Font Bureau, Inc., [T-26]® Digital Type Foundry, and many more - all at competitive prices. Sample this visual feast! Fax us or circle #233 on the Reader Service Card to receive your AgfaType Idea Catalog today! Crate That's Sweeping The Country

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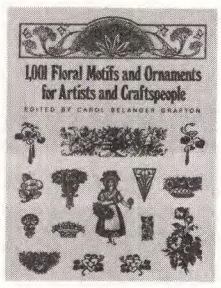

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Types

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BEST FORGOTTEN

Types

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Continued from page 47

maximum resolution of 2400x2400 dpi, a 2-megabyte output buffer and proprietary bus caching to increase throughput, ten bits per RGB pixel totaling 30 bits of color and 10 bits of gray scale and clean-room assembly to ensure dust-free optics. The PowerLook includes Photoshop for either the Macintosh or Windows platforms. $3495. UMAX Technologies, Inc., 3353 Gateway Boulevard, Freemont, CA 94538. (510) 651-8883. *For more information, circle 443 on reader service card.*

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Fonts

URW Library Expands

URW Software & Type has added the following fonts to its library of faces: *URW PrintWorks* is a collection of 20 true-cut classic text and display faces supplied for the first time in up to 25 different weights each. All fonts come with 1000 kerning pairs each. PrintWorks is supplied on CD-ROM and supports the PostScript Type 1 and TrueType font formats. All fonts are unlocked and immediately accessible. The fonts are designed for all book, magazine and newspaper publishers. $199. *URW EuroWorks* is a library of 500 true-cut typeface designs, each supplied with special accented characters which support all Eastern and Western European languages. All fonts come with 1000 kerning pairs each. $1399. *The URW Typeface Library* contains all the popular designs from ITC, Letraset, Berthold, etc. Customers can choose any number of fonts with no minimums or preselected packages. For more information on the URW fonts, contact: URW Software & Type GmbH, 4 Manchester Street, Nashua, NH 03060. (603) 882-7445. *For more information, circle 445 on reader service card.*

New Typeface Collection

Monotype Typography has signed license agreements for 21 new art and font packages from four independent type foundries and type designers. The new font packages are included in the *Monotype Type Designers of the World* collection. Type styles include SignPix from Harris Design, KidTYPE and DingBRATS from DS Design and bar code fonts from Azalea Software. All Type Designers of the World fonts are PostScript Type 1 for Macintosh and Windows systems. $35-$265. Monotype Typography Inc., 150 South Wacker Drive, Suite 2630, Chicago, IL 60606. (312) 855-1440. *For more information, circle 446 on reader service card.*

Adobe Systems Announces Two New Adobe Originals

Adobe Systems Inc. adds two new Adobe Originals in its library of fonts: *Mezz,* a multiple master typeface for the Macintosh, and *Adobe Wood Type,* the first Adobe typeface package that can be used chromatically for multicolor printing for both Macintosh and Windows systems. Mezz, $145. Adobe Wood Type 3, $75. Adobe Systems, Inc., 1585 Charleston Road, Mountain View, CA 94039-7900. (800) 862-3623. *For more information, circle 447 on reader service card.*

A Typographer's Design Tool

FontLab 2.5 is a new typographer's design tool used to design, edit and create digital typefaces and symbols. The program allows typographers, artists and designers to create and edit characters with maximum quality and accuracy. Developed in Russia by a team of young mathematicians, typographers and programmers, FontLab 2.5 includes TrueType compatibility, a macro language and library, up to 640 symbols per font and a new font audit feature that automatically checks symbols for errors and quality deficiencies. For Windows. $495. Pyrus North America, Ltd., P.O. Box 465, Millersville, MD 21108. (410) 987-4980. *For more information, circle 448 on reader service card.*

Barry Zuber is principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency based in Scotia, NY.

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niv

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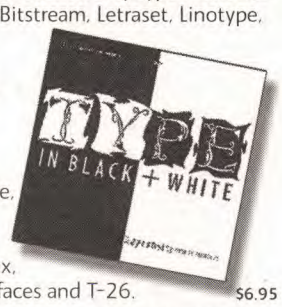

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SEYBOLD SEMINARS BOSTON

A Report by Joyce Rutter Kaye

Seybold Seminars Boston, held this spring at the Hynes Convention Center in downtown Boston, was a giant exposition and conference covering a wide range of new electronic publishing technologies. The four-day event attracted some 14,000 attendees, who flocked to an expo hall with 172 exhibits, an adjacent New Typeface Gallery and special conference sessions.

U&lc was interested in determining which new products and technologies interested the graphic designers who attended. Now that most designers work on the computer with page layout and illustration software programs, how are they supplementing those tools? Which vendors caught their attention? To find out more, *U&lc* interviewed visitors to the New Typeface Gallery, an exhibit coordinated by Agfa displaying type samples from 109 typeface designers. The following question was directed to designers: **What new product or technology interests you the most at this Seminar?** The responses reflect designers' broad range of needs and interests. Some people were merely window shopping to prepare for their future needs. Others were looking for very specific tools—a tabloid-sized printer, for example. Many mentioned that they were attending to simply network with others. Above all, everyone shared an enthusiasm for the wide array of electronic tools currently available to them in today's marketplace.

Richard Lipton, type designer, Font Bureau, Boston, MA

I'm interested in looking at any image manipulation software. As a calligrapher, I'm sometimes asked to do certain effects to lettering that would take hours and hours by hand, and if I could scan a piece of lettering into my Mac and apply some dry brush effects to it, it would save lots of time. Kai's Power Tools interest me, because I have Photoshop, so I can use the filters; or Aldus Gallery Effects—any third-party effect plug-in for Photoshop. On the floor, I've been standing around at Adobe watching some of the demos of Photoshop and Illustrator. I'm also interested in finding out about TrueType GX from Apple, because that's more related to what we do. I've worked on some GX fonts at Bitstream. It's the next big step in type technology, and Apple is really paving the way. There will be no more technical constraints to designing type. It makes the job harder, more interesting and hopefully in the long run, more beneficial to everybody.

Salwa Hatoum, principal, SALWA, Boston, MA

I headed for the Apple booth to see the Power Macs demonstrated, and was impressed with their speed. I work on a Centris 610 and a 650 now; I do a lot of desktop publishing—newsletters, catalogs and corporate identity work. I've been working in the fundamentals: Quark, Photoshop, Illustrator and FreeHand. I usually leave PostScript to my printer, I haven't taken on that responsibility yet. I was looking at the Apple QuickTake 100 [digital camera] to see if I would be interested in using that instead of a scanner, but it did have some problems—its range is only four feet. I'm also interested in looking at color printers. Now I'm working with a 550C Deskwriter inkjet printer, and it's okay for proofs, but I've been using vendors for higher-quality proofs. I have a small studio and budget's a big question, so I'm trying to see what's out there in the future in order to plan for business strength.

Patrick Mitchell, design director, *Garbage* magazine, Gloucester, MA

Basically, I'm interested in new technology that will make my job easier; and new fonts. I use a Quadra 650. I've been looking for something I haven't heard about, but it seems like there's a lull now in the industry—you've got Quark and your Illustrator and Photoshop. I thought I would pick up some tips about Illustrator and Photoshop but I stopped by the booths and those guys seem like they're really focusing on prepress. I suppose I'm interested in the Power Macs because of speed, since we do three magazines and two books with only a four-person art department.

Jacqueline Sakwa, designer, J. Sakwa Design, Reading, MA

I just bought a Mac myself, so I'm pretty new to this. I'm spending most of my time looking at graphic programs I will be interested in using myself, such as Adobe Illustrator and Photoshop. I'm also looking at different monitors and, of course, looking at all the new type designs and how people are presenting them in the Type Gallery.

Matt Mayerchak, Glassman/Mayerchak, Needham, MA

This field has gotten pretty mature, so there's not really anything that's new at this point. Now it's detail stuff like Quark XTensions. For me, it's a chance to ask people questions. We're also looking at tabloid-sized printers. For us, the dpi isn't the issue, it's the size of the paper. I would like to learn more about QuickDraw GX fonts; that's a new technology that does impact us directly.

Adelaide Jaquith, graphic artist; Mary Pat Glover, graphics supervisor; Carol Wigger, production supervisor, *Hemmings Motor News*, Bennington, VT

Jaquith: The Power Macs are just incredible, for their speed their redraw capability. It's on my wish list. Right now we use a Mac IIci, and Quark, Adobe Illustrator and Photoshop. I came here to find out what's out there, not just in my little world.

Glover: What really caught my eye are the drawing programs, ones with caricatures of people, such as KurtaXGT. I would love to get one of those in the art department. It had all sorts of tools we could use for drawing—it was really incredible. I supervise four graphic artists and they can all draw, so it would be nice to have.

Wigger: We use Quark and have fx's and ci's so I'm just looking around. Our magazine is over 800 pages a month of black and white and 40 pages of color, so we just use Quark in the black and white section. If price were not an object I would get a Power Mac.

Rich Roat, Allen Mercer, House Industries (type foundry), Wilmington, DE

Roat: We're on a fact-finding mission. We're just going to look around on the floor and absorb what we can. We're not as interested in electronic gadgetry as much as seeing what everyone else is doing.

The drive up here was worth it just for the two hours we spent at the party [at Font Bureau, following Seybold's Font-Free-for-All session]. The beauty of the type market is that the more cool stuff that's out there creates an appetite for more; it's like a snowballing effect. There's such a big need among design firms, in-house art departments, video producers, for just different type—even if it's ugly. People are just devouring the stuff.

Mercer: What surprised me was the attitude of all the other artists. What I enjoyed the most was getting these free lectures about type from these heavy hitters like Matthew Carter, finding out what they're interested in, and where they're going to go with their type. ❖

C

***U&lc*, Issue 21.1, Summer, 1994**
This colophon exists to share with readers information about the electronic tools used to produce this issue. The production team responsible for these pages includes: Jane DiBucci, director of creative services; Clive Chiu, production manager; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, UMAX 840 scanner, Hell 341 Scanner/imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: Classified ad art was scanned with a UMAX 840 scanner at 800 dpi (to hold type resolution); shadow was edited in Photoshop to merge it with background tint, then saved as an EPS file. The logo, type and background tint were assembled in Adobe Illustrator, and saved as an EPS file. Files were imported into QuarkXPress, then output to film on the Hell 341 Scanner/imagesetter.

4

Message from ITC; Table of Contents
Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0.
Comments: Graphic was created in Adobe Illustrator and saved as an EPS file. Type was created in QuarkXPress. File was output to film on the Linotronic imagesetter.

6

Type 94
Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Linotronic imagesetter.
Software: QuarkXPress 3.2
Comments: Type was created in QuarkXPress. The file was output to film on the Linotronic imagesetter.

8

Type with Attitude
Hardware: Macintosh Quadra 900, UMAX 840 scanner, Aristo digitizing tablet, LaserMaster 1200XLO printer, Crosfield 646 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Adobe Photoshop 2.5, Ikarus M 3.0.
Comments: Large graphics were scanned using a UMAX 840 scanner, digitized in Ikarus M and saved as EPS files. Halftone art was scanned on a Crosfield 646 scanner and saved as EPS files. All EPS files were imported into QuarkXPress, where type was created and pages were assembled. The file was output with Automatic Picture Replacement (APR) using the Dolev 800 imagesetter.

14

Screen Fonts
Hardware: Macintosh Quadra 950 with Diaquest board, Macintosh Quadra 900, Macintosh Quadra 700, LaserMaster 1200 XL printer, linotronic imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: Beta video frames were isolated from tapes using Diaquest software and saved as RGB 72 dpi PICT files. They were then edited in Photoshop to convert to CMYK format; resolution was resampled to support a 120 line screen. Images were saved as EPS files and imported into QuarkXPress. Headline art was created in Adobe Illustrator, saved as an EPS file and brought into QuarkXPress. All type was created in Quark. The file was output to film using the Linotronic imagesetter.

18

Great Ads
Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Hell 350 scanner, UMAX 840 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.2, Adobe Photoshop 2.5
Comments: Art was scanned on a Hell 350 scanner; line art was scanned at 1200 dpi using a UMAX 840 scanner. All were saved as EPS files and imported into QuarkXPress. The file was output to film with APR using the Dolev 800 imagesetter.

24

Ads Which Appeal
Hardware: Macintosh Quadra 950 with Diaquest board, Hell 350 scanner, Macintosh Quadra 900, Macintosh Quadra 700, LaserMaster 1200XL printer, linotronic imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Adobe Photoshop 2.5.
Comments: Beta video frames were isolated from tapes using Diaquest software and saved as RGB 72 dpi PICT files. They were then edited in Photoshop to convert to CMYK format; resolution was resampled to support a 120 line screen. Images were saved as EPS files and imported into QuarkXPress. Headline art was created in Adobe Illustrator, saved as an EPS file and brought into QuarkXPress. All type was created in QuarkXPress. The file was output to film using the Linotronic imagesetter.

28

Friz Quadrata Italic
Hardware: Macintosh Quadra 650, Macintosh Quadra 700, Crosfield 646 scanner, LaserMaster 1200XL printer, Linotronic imagesetter, Dolev 800 imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0
Comments: Photo was scanned using a Crosfield 646 scanner. Large characters were created in Adobe Illustrator, saved as EPS files and imported into QuarkXPress. Type was created in QuarkXPress. Page 31 was output to film with APR using the Dolev 800 imagesetter; all other pages were output to film using the Linotronic imagesetter.

32

The Fragmented Future of Advertising
Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Crosfield 646 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.2, Adobe Illustrator 5.0, Photoshop 2.5
Comments: Photograph was scanned using the Crosfield 646 scanner, colored in Photoshop, saved as an EPS file and imported into QuarkXPress. Line art and dingbats were created in Adobe Illustrator, saved as EPS files and placed into QuarkXPress. All type was created in Quark. The pages were output to film on the Dolev 800 imagesetter.

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Smoke and Mirrors
Hardware: Macintosh Quadra 700, LaserMaster 1200XL printer, Hell 350 scanner, Dolev 800 imagesetter.
Software: QuarkXPress 3.2.
Comments: Art was scanned with the Hell 350 scanner, saved as EPS files and imported to QuarkXPress. All type was created in QuarkXPress. The file was output with APR on the Dolev 800 imagesetter.

Compiled by Joyce Rutter Kaye
and Jane DiBucci

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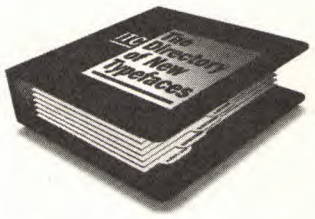

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At URW, technology and common sense equal simplicity, which is the shortest distance between two points. It's also the quickest road to profitability, so forget about making kerning pairs manually. You'll go insane before you're finished–or worse, you'll go broke before you get a chance to use them. Manually kerning a font is like crocheting a fishing net. Not only is it senseless, it doesn't guarantee you'll catch fish.

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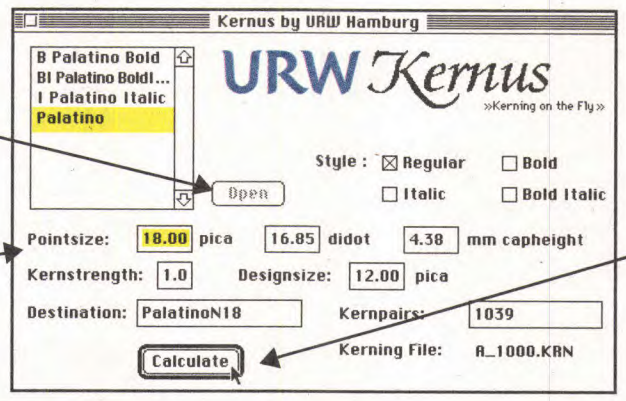
1. Open original font and choose from the available styles.

2. Specify point size specific kerning pairs and kernstrength for desired fit.



Available for the Macintosh or PC. Also includes an editor to modify individual pairs. Kern an *entire* typeface library for only **$499.**

3. Calculate. The new Kernus font(s) will be ready for use.

The beauty of a typeface lies in its restfulness an d the way it seems to extract light from the paper. This restfulness which makes a type beautiful ha s nothing lifeless or paralyzed about it, it might r ather be described as organized life. As in the oth er arts, it consists of a balance of movement. This calm therefore has two components: life, and bal ance or rhythm. The beauty of a typeface lies in it

Adobe Palatino
Typeset at 16 point with the normal kerning pairs supplied with the font.

The beauty of a typeface lies in its restfulness and the way it seems to extract light from the paper. Th is restfulness which makes a type beautiful has no thing lifeless or paralyzed about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. This calm the refore has two components: life, and balance or rh ythm. The beauty of a typeface lies in its restfulne

Adobe Palatino
Typeset at 16 point with 1000 URW kerning pairs created by Kernus.

Optimize the clarity of text as small as 6 point. Comparison showing Adobe Palatino with supplied kerning (top) versus kerning created by Kernus for use at 6 point (bottom).

The beauty of a typeface lies in its restfulness and the way it s eems to extract light from the paper. This restfulness which ma kes a type beautiful has nothing lifeless or paralyzed about it, it might rather be described as organized life. As in the other arts, it consists of a balance of movement. This calm therefore has two components: life, and balance or rhythm. The beauty of a typeface lies in its restfulness and the way it seems to extra ct light from the paper. This restfulness which makes a type be autiful has nothing lifeless or paralyzed about it, it might rathe

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Hamburgefonts

72 point ITC Berkeley OldStyle Medium from Linotype, with supplied kerning

Hamburgefonts

72 point ITC Berkeley OldStyle Medium from Linotype, with URW Kernus pairs

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